2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1

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PLATE 1.—MEN OF SHALA

(Photo by Marubbi)

[Frontispiece]

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1

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PLATE II.—WOMEN OF SHALA

[Facing p. 25]

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1

Mirdita. Since adopting Islam it has married into the two other Moslem tribes of the group, Matija and Dibra.

2. *Matija* is wholly Moslem. It had a very bad reputation when I was travelling in Albania, and was so much averse to foreigners that I did not visit it. It was about the only tribe that refused to accept blood-gelt and insisted on blood, and the more civilized tribes of Malcia e Madhe used to say: "We are not so bad as Matija." It was notorious for constant cattle-stealing from the herds wintering on the plains and was said to consist of about twelve hundred houses. It has since come before the public, as its chief, Ahmed Zogu, with a large number of armed men at his back, aspired to rule Albania. He was expelled by the Albanians in 1924, but was returned forcibly to the country by the support of Belgrade, and it is said of other Powers, who saw in him a ready tool to assist their schemes. By first giving territory to the Serbs and then great concessions to Italy he has now put Albania into a difficulty, and she has become a bone of contention between Jugoslavia and Italy. In 1908, when all the tribes were eager for an independent Albania, no one could have foreseen its destinies would be thrown into the hands of the wildest and least educated of the tribes.

3. *Dibra.*—This tribe, too, I found unvisitable. It had as bad a reputation as Matija, but has suffered cruelly as a result of war, for the frontier has been drawn between the Dibrani and the town of Dibra, their market. This has caused great discontent both sides of the frontier, and some fighting. A frontier under no circumstances should cut a tribe land in half—if those who draw it wish to maintain peace.

Dibra and Matija formed part of the Principality of Skender Beg in the old days. Luria belonged to Dukagini.

4. *Arnji.*—A small independent tribe on the left bank of the river Mola. It is all Moslem and an offshoot of Berisha. I was the only foreigner who had passed through it for many years, and a long debate was held before I was admitted as guest. The women all wore Mirdite dress, and I was told the tribe married mainly Mirdite women.

PRIZREN GROUP

1. *Ljuma.*—When I knew it, this was a large and strong Moslem tribe. In 1912–13 it suffered very heavily. A Serb officer in my presence described how he and his battalion had bayoneted all the women and children in part of the tribe, because "women bear men," and laughed till he choked over his beer. The Serbs were "liberating the land from the Turkish yoke." On subsequent inquiry I learnt that some 1,400 persons had been massacred. Part of this tribe is now under Serb rule.

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FIG. 10.—BIRD AND SERPENT DESIGN ON SCUTARI WOMAN'S CLOAK

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1

Tattooing and the Symbols Tattooed

The large uncarved wooden crosses in most of the graveyards of Dukagini and Pulati (Fig. 9) show at the ends of the arms either (1) a sun and crescent, (2) a sun alone, or (3) a sun with two notches below it—a transition form in which the carpenter has forgotten what the crescent is and merely chopped notches. The sun-wheel forms the back and the crescent and sun the ends of the arms of the typical wooden arm-chair in which the house-lord sits. Such chairs were used by all the tribes, but are now chiefly found in the further Dukagini tribes. The chip-carved distaffs of the women show the cross frequently; but chip-carving does not lend itself to curves, and the moon appears as an angle on which the cross stands. Some distaffs, however, suggest that their complicated designs are based on rayed curves, though they are now angular.

The cross and rayed sun are also traceable on many of the elaborately knitted socks. Here, owing to the exigencies of the material, the sun is square, but the rays are duly shown.

A rayed sun is part of the elaborate design embroidered on the scarlet cloak of the married Catholic women of Scutari. Of this design, which with variations consists always of similar elements, I have failed to find an explanation. "It must be some old story which we have forgotten," say the embroiderers, who are always men. The sun, an ear of wheat (? feather), a flowering plant, the dove and the serpent always appear. It is given to the bride by the bridegroom on her wedding-day. The sun, the wheat, and the flowers suggest fertility. And the facts that the serpent and dove were symbols of the mother goddess worshipped at Knossos, and that bird and serpent played an important part in Egyptian mythology, show that the origin of this Albanian pattern is, indeed, so old that it is no wonder the embroiderers have forgotten it (Figs. 10 and 11).

The sun and moon were firmly established as symbols in the Balkans long before the Turk arrived. I think that probably the Turkish crescent and star is really the rayed sun and moon, the sun being diminished so as to fit decoratively within the crescent.

On the wall of a house at Vuthaj, when the district was wholly Moslem and almost closed to outsiders, I saw, in 1908, a large rayed sun painted with a slim crescent beside it (Fig. 12, No. 10). More striking yet was the emblem at that time placed over the gate of the Turkish Konak at Prizren. It was a large wooden sun with long rays of unequal length. At the tip of each ray was a small wooden crescent. At this time there was huge excitement over the proclamation of the Turkish Constitution, and I was warned neither to draw nor photograph anything in public. I made, therefore, only a memory sketch (Fig. 12, No. 9), but it gives a correct idea of this curious sign, which, as the

[Text continues on p. 129]

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FIG. 11.—BIRD AND SERPENT DESIGN

2: Durham B-5 (ca. 1910)1928 EG1 Albania EG1

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PLATE VIII.—AN ALBANIAN VIRGIN

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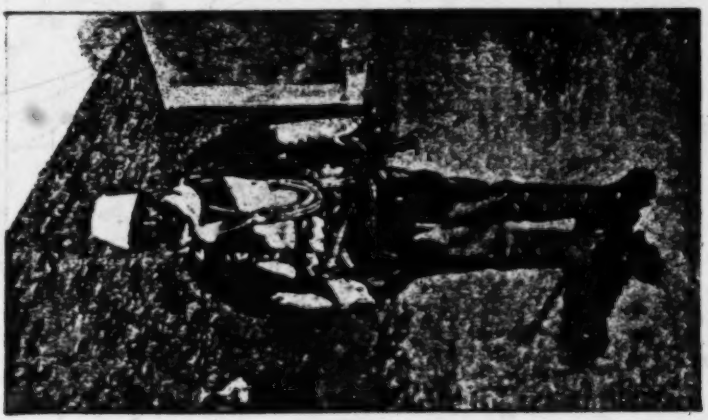

PLATE VII.—BOGA BOY IN FULL DRESS
(See p. 23)

[Facing p. 193]

Birth, Marriage, and Death

and a fringe is made of hair combed forward over the shaven area. 585
The shaven temple makes the face look very wide.

In order to promote fertility, among the Dukagini it was not [842]
uncommon to keep a pair of goats or sheep penned in the corner of the living-room, even when it was at the top of a tall tower and some twenty people lived in it.

On marriage, no kind of privacy is observed. Bride and bridegroom [592]
take their place in the common apartment.

A colossal feast is usual at a wedding, and in the old days it might last several days. A Djakovan friend told me that three oxen, fifteen sheep, and God knows how many fowls had been eaten at his. At all weddings any amount of firing takes place. The tribesman goes on shooting so long as he has a cartridge left, for sheer joy of the "pop-bang." One man I knew fired his whole stock of six hundred cartridges.

Weddings in the Towns.—In Scutari I was guest at two Catholic weddings. The bridegroom saw the bride for the first time in church. She was brought in closely veiled and unveiled only before the altar. Weddings were always on a Monday or Saturday—usually a Monday. "It would be most inconvenient to marry on any other day," was the sole explanation findable.

This is what took place: The marriage had been arranged by the 584
relatives on each side after long conferences. On Sunday afternoon I was invited to the bridegroom's house to see the "gifts." No bride- 583
price in money is paid. Four Scutari ladies in full dress sat on the floor 585
at one end of the room and three men at the other, in charge of the "gifts." These were always the same, and varied only in quality according to the bridegroom's means. The "gifts" were a pair of boots, a pair of slippers, and four boxes of scented soap (or perfume), which were [291]
in charge of the men. The ladies watched over a large red silk hand-
kerchief, a pair of white cotton stockings (with pink suspenders sewn on a card, a greatly admired novelty), a pair of scissors, needles and pins in a casket, a distaff to make her a good housewife, and a handsome [301]
necklace of large silver-gilt coins, set in filigree. This is called the "dupa." It is worn by all married women, and is sometimes of gold and very valuable. No doubt it represents the bride-price.

The boots had high gilt heels, yellow uppers, pink elastic sides, [291]
and patent-leather toes, embroidered minutely with wreaths of flowers. They were filled with sweetly scented flowers, that the bride's path on earth might be sweet. We admired the gifts and awaited the arrival of the relative who was to take them to the bride. He arrived with several others; and they dragged from another room the bridegroom, who resisted strongly because "he was so shy." Bride and bridegroom [576]
have to assume a superhuman modesty.

585 The presents were tied up in two gaily coloured handkerchiefs. We went into the yard. The ladies joined hands and so did the men, and [533] stood in opposite rows singing alternate verses. The men asked if the bride was ready, and the ladies sang she was a lump of sugar. The youth who was acting as gift-carrier was then sprinkled with holy water by the mistress of the house, and went on his errand. All was over for that day. On Monday, at 9 a.m., we were called to the bridegroom's house. [534] A large party of male relatives and friends was gathered there, with a violin, tambouritza, and concertina. The bridegroom and his two witnesses sat in the yard on chairs. I went to the women's room. The [292 301] display was gorgeous. On full-dress occasions the Scutarene Catholic ladies' dress touches the sublime. The exquisite fineness of the embroidered white silk veils, the skill with which they were draped; the coral and gold stitched "salman" which gleamed through the veil and stood in a peak over the forehead; the long tassels of seed-pearls or filigree gold that hung from the ears; the lavish display on neck and breast of great gold coins, and the great scarlet cloaks made up a scene of real magnificence. Each lady sat, a vast heap, on the floor, her huge purple-black "branaveks" (bloomers) billowing round her and the skirts of her scarlet stiffly embroidered "djuba" spreading like a peacock's tail behind her, with all the solemn dignity of an Eastern [262] idol. Coffee and piles of sweets circulated. An empty chair in the corner awaited the bride. Then an ox-cart creaked down the lane. The oxen were decked with marigolds. They brought the bride's coffer. We went to meet it. The women joined hands and sang a song of greeting, while with difficulty ten men carried the huge painted chest into the women's room. It contained all the bride's clothing; all her husband's underclothing (she has to make him at least two dozen of everything); and all the house-linen (likewise her work). Two of the bridegroom's female relatives now went in a gaily decorated carriage to fetch the bride. The horses' heads were beflagged with the coloured handker- [291] chiefs which play a large part in the life of the people. The ladies took with them a parasol for the bride and the scarlet cloak ("japangi"), which is the gift always of the bridegroom to the bride, and is worn by married women only. The bride was to be conveyed to the cathedral.

The bridegroom then entered the women's room to say farewell. [777] He wept real tears and was dragged away weeping and resisting, the ladies sprinkling him with holy water as he left. After a long wait, punctuated with coffee, sweets, and rakia, a cry arose: "They are coming!" In the carriage were the two female bride-leaders, neither of whom may be the mother. A sister, aunt, or sister-in-law may take [777 842] the duty. Between them sat the bride motionless, rigid, and closely veiled; and opposite sat a little boy whose presence is necessary to

SCANDERBEG

175 death, in 1478, the Turks should have seized his tomb and made of his burial place a superstitious veneration. They disturbed the bones of his mortal body, fashioning them into rings and amulets in superstitious hope that, through some unearthly spiritual alchemy, Scanderbeg's fortune might become theirs.

The bereaved Albanians have never ceased to mourn their leader and king. Even today the memory of this medieval hero-king, who added so many glorious pages to Albania's history, lives in the heart of the Albanian, even though many have since embraced Islamism, which Scanderbeg abjured.

167 Upon the death of Scanderbeg the Great, his sons, accompanied by a large following, emigrated to Italy, where they retained their own language and social customs and remained Roman Catholics. The whole surface of Bogotia, Attica, Magaris, Corinthia and Argolis, a considerable part of Laconia, several districts in Messina, and a portion of Arcadia, Elis and Achaia were colonized by Albanians. Albanians also live on the islands of Aegina, Hydra, Psara and Spetzae.

291 Scanderbeg's death caused the Albanians to dye their jackets black, and black they remained through the ages in never ending mourning.

3: Redlich S-3 (no date) 1936 EG1 AlbaniaEG1

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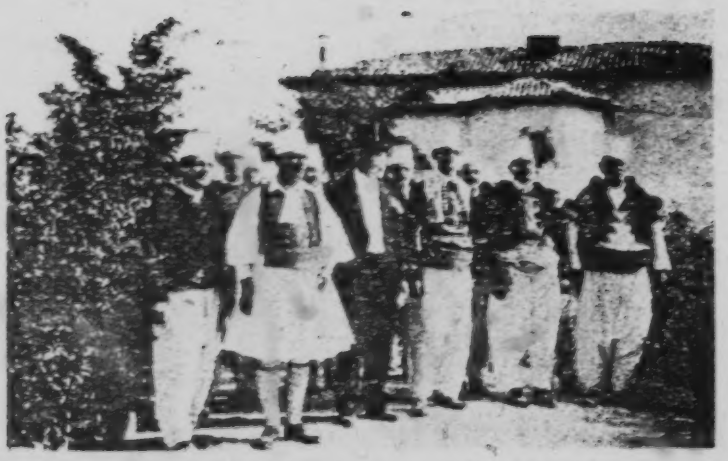

ALBANIANS IN NATIVE DRESS

(facing p. 82)

3: Redlich S-3 (no date) 1936 EG1 Albania E41

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A LADY OF SCUTARI IN NATIVE DRESS

(facing p. 182)

ALBANIAN WOMEN

291 The native dress for women in Albania is as interesting as it is varied and picturesque. The dress of the Albanian ladies is rich and costly. The ladies of rank dress extravagantly with very full trousers of some bright silk—generally red—and are drawn tight at the ankles where they are further ornamented with a deep flounce of rich, handmade lace. Over this is worn the sleeveless vest and coat reaching to the knees, both, probably, of crimson velvet, gorgeously trimmed with gold lace and embroidered around the hem. The 302 Albanian lady of the higher class generally divides her hair into three strands, two of which are plaited around a red fez and the other allowed to hang free. From this fez 301 hangs a long, dark blue tassel which is full and decorated with small discs of pure gold or seed pearls.

291 The women of the Mirdite district wear a coat of thick, white woolen material, red trousers like those just mentioned, and a richly embroidered apron with fringe a half yard in length, but her headdress is simply a dark blue kerchief.

The poor peasant women dress in coarse

3: Redlich S-3 (no date) 1936 EG1 Albania

homespun which is similar to that worn by other peasants in the Balkan peninsula.

Of course, the dress of Albanian ladies may vary somewhat as to detail in certain districts, but generally the essential parts are the same.

3: Redlich S-3 (no date) 1936 EG1 Albania EG1

COSTUMES OF SCUTARI

(facing p. 202)

3: Redlich S-3 (no date) 1936 EG1 Albania EG1

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AN ALBANIAN GYPSY DANCER

(facing p. 250)

4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

courageous. The Tosks are blue-eyed, and also have frequently blonde or chestnut hair. Their features are refined, and they are extremely elegant in figure and deportment. The Khams resemble the Greeks somewhat in feature. They have black eyes and hair, and darker skins than the Ghegs. The Liaps are the least handsome of all the Albanian women, and the laborious out-of-door life they lead, surrounded by privations of all kinds, soon destroys any degree of beauty they may have possessed in youth. They are, however, expert swimmers and divers, this pastime affording almost their only distraction.

The national costumes of the Albanians are extremely varied and picturesque, and are still rigidly adhered to by all classes. The dress of a Skipetar lady is extremely rich and costly. It consists of a sleeved gown of striped white gauze; a pair of very full Turkish trousers drawn in at the ankle, where they are finished off with a revers of thick embroidery; a long sash, also of gauze; a sleeveless vest, and a coat reaching to the knees, both of crimson velvet, handsomely trimmed round the borders with elaborate gold embroidery. The hair is separated into three tresses, one of which floats on the shoulders, the other two being twisted round the little red fez which is worn on the head, and kept in place by a kerchief of silk. The dark-blue fez-tassel, which is very full and long, is ornamented with tiny plates of gold or with seed-pearls, and droops on the left shoulder. Formerly the Moslem women went barefoot, but they now wear embroidered slippers in the house and yellow *babouches* out of doors. The Miridite women

4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

291 wear a coat of thick white woollen stuff, red trousers, an embroidered apron with fringe half a yard long, and on the head a blue kerchief. The dress of the Christians is similar in form but usually of a violet colour. The *yashmak* and *feridgé* (veil and cloak) of [563] [562] the Turkish women is worn out of doors by the Moslem women in the towns, and also, if they live in close proximity to Moslems, by the Christian women. The cloak of the latter is, however, of a different shape and of a light red colour, with a cross embroidered in front. This distinctive dress is said to have been imposed by a native pasha, who, being attracted by a Christian girl, not knowing her to be such, asked her in marriage and was refused.

The country women, however, both of mountain and plain, and whether Christian or Moslem, go about unveiled. Their costumes vary extremely in detail, but are generally of stout homespun and felt, and in [171] form resemble those of the Greek and Bulgarian peasants of Macedonia, the leading features of which are two aprons worn under a coat. In the villages of the plains, however, a blue petticoat, trimmed [531] with red bands, is worn over an embroidered linen gown, with a bodice of white cloth embroidered in black.

302 Albanian ladies appear to be even more addicted than Osmanlis to the use of cosmetics. No sooner are they married than they begin to dye their hair [303] with a decoction made from gall-nuts and palm oil, paint their eyelashes, and extend their eyebrows till they meet over the nose. For their skins they use a "wash" in which various deleterious ingredients

4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

hear him. He offers her sweets which have been left there purposely, but still she heeds him not. This comedy may, if the bridegroom be timid and the bride reserved, be prolonged until the third evening after the marriage, in which case the courage and virtue of the bride are extolled by the women in song. On the third evening, however, custom requires the bride to respond to her husband's advances. On the three days following the wedding the bride, dressed as before, stands like a statue in the reception-room to receive the women visitors who flock to the house in order to inspect her.

The ceremonies attending the nuptials of the mountain people are almost precisely similar to those customary in the towns, with the exception that the bride is not veiled when conducted to her husband's home. A romantic reserve, however, surrounds the interviews between the young couple, who, especially if the husband be one of a numerous family and have no private apartments, can only meet in secret until they have children of their own. The mountaineers cherish this custom, which, they contend, by surrounding with a halo of romance and mystery the relations of the young couple, tends to keep their love for each other fresh and warm. The wedding processions of the Moslems and Christians are only to be distinguished by the more picturesque effect of those of the former. Many of the company, dressed in rich apparel glittering with gold embroidery, accompany the bride on horseback, indulging as they go, whenever they arrive at a spot sufficiently spacious, in the manly old Osmanli game of throwing the *djerid*, or spear. Pistols

4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

Skiperi would Our Lady of Scutari forgive her children, and return to her ancient shrine.

The scene on this day in the great square building, which, with its bare walls and absence of ornament, bears little resemblance to a Romish church, is most striking and strange. The mass performed on the occasion is listened to by a congregation whose waists are perfect arsenals, bristling with pistols and yataghans of every shape and pattern. There are wild-looking, fierce-moustachioed highlanders, white-kilted Mussulmans, chieftains blazing with gold embroidery, and milder citizens in more homely garb, all assembled in honour of the Madonna, before whose shrine their ancestors had worshipped. Yet, notwithstanding their participation in the religious rites of their neighbours, the Albanians are not less tenacious of their own honour than of that of the creed they profess, any insult offered to a Christian church being promptly retaliated upon a Moslem mosque, and *vice versâ*. Of this the following incident, which occurred about the middle of the century, offers a striking illustration.

A certain Tahir Mala, of Bugna, belonging to the Moslem tribe of the Gascii, having married his son to a maiden of the Christian Schialla, set out to bring the bride home, accompanied, according to national custom, by a numerous train, and preceded by the tribal banners. On the return journey, they stopped, as usual, every now and then to fire volleys into the air. Their way, however, lying past a Christian cemetery, the cross, standing in the midst, offered a mark for their pistols too tempting to be resisted, and was soon

4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

bours. One of their chief offences, in the eyes of the strictly orthodox, is the scant attention paid by the wives of these sectarians to the law of *namekhram*, or wearing the veil, it being their practice to appear unveiled before their husband's friends when he gives them permission to do so.

Cloistered life is not more popular with the women of Albania than with those of the rest of Turkey. In Islam there is, of course, no such resource for disappointed maidens, and marriage being as much the rule among Christians, whether orthodox Greek or Roman Catholic, as among Moslems, nunneries are not numerous, and their inmates are but few. Those which exist, however, offer a welcome asylum to the small section of women whom circumstances have doomed to a life of celibacy, and who the more willingly enter them as they, by so doing, acquire a degree of liberty which could never be theirs while living as unmarried women in the house of their father or brother. For in the East, as I have before remarked, convent rule is remarkably lax, and, beyond attending the prescribed church services, no very strict account is required of the way in which the good sisters spend their time. If report speaks true, they do not always refrain from making use of the opportunities for flirtation afforded them by their emancipation from conventional restraint.

4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

539 Scared at the sound, he in the tekkéh[1] hides,
173 His standards leaves, nor heeds what them betides;
Beard and moustache he tears with flowing tear,
And in a swoon at length he falls from fear.

Mahmoud his charger mounts, and riding out
His men before, now "Forward!" hear him shout;
"Forward with me! to-day, if Allah will,
I Kourd Pasha with my own hand will kill."

Now, like a roaring lion, where'er he goes,
With Allah's aid, in terror flee his foes;
The tekkéh of Baba Hussein before,
See how they rend from Tosks the spoils of war!

Veli escapes. Poor Tahir, from the rout
Into the mill thou fleest; there dost hold out.
It is in vain that bravely still thou fight;
How couldst thou stand against this vulture's might?

Death thee awaits, this day will be thy last,
Riddled with balls, thy troops are fleeing fast;
Long will it be before the Tosks forget
The valour of the Ghegs when last they met.

Now to his men hear Agha Rouka cry,
"Are ye then women, that from foe ye fly?
Of what avail the manly arms ye bear?
Of what avail the sabres bright ye wear?

Rally yourselves, as skirmishers in bands,
Fall on the Ghegs, and, with your curvéd brands,
Strike off their heads! Who falls the field upon
Wept is, but scorned who lives with honour gone!"

Naught heed they him, but in confusion fly.
Tosks of Berat! your sandals[2] go and tie!
Measure no more yourselves with Scutarine,
Who flees not, wields true gun, and sabre keen!

[346]
[291]
[281]

[1] A Dervish chapel.

[2] The hide shoes, with the hairy side turned inwards, worn generally in the mountains.

PEAKS OF SHALA

133 ered hundreds of miles with every variation of light and shadow, and we looked across their tops to a far-away wave of snow that broke high against the sky. The depths between the mountains were hazy blue; out of the blueness sharp cliffs and huge flat slopes of rock thrust upward, streaked with the rose and purple and Chinese green of decomposing shale, and from their tops a thousand streams poured downward, threading them with silver white. A low, continuous murmur rose to us—the sound of innumerable waterfalls, softened by immeasurable distances.

202 Suddenly, clear and very far and thin, a call came out of the spaces.[1] It was like a fife, and yet not like it. Instantly our guides were still, attentive. A moment of silence, and farther and thinner, hardly to be heard above the beating of blood in our ears, there was an answer. Then the first note began again and went on and on; there seemed to be a pattern to it, not a tune—words? I looked at the others.

Rrok Perolli was motionless, a cigarette between his lips, his hand arrested in the act of striking a match. Little Rexh, his round face intent beneath the red fez, his mouth slightly open, his eyes wide and blank, was an image of concentrated listening. The two gendarmes stood alert, like dogs straining at a leash, scenting something. Our four guides, in their long white trousers, black jackets, colored turbans and sashes, were like men frozen in attitudes of interrupted talk.

[291]

[1] In Chafa Bishkasit Mountains [8] of Albania -- Analyst

PEAKS OF SHALA

[628] woman he would at that moment have been
576 dead. Our Shala men, with perfect courtesy, went through the formalities of greeting on the trail, and this is the form, translated to me by Rexh:

"Long life to you!"

"And to you, long life!"

"How could you?" meaning, "How could you get here?"

"Slowly, slowly, little by little."

No one who has ever seen those trails can doubt it.

• 291. The Shoshi man sat down, our men offered him cigarettes, and up the trail came a woman of Shoshi[1]. She wore a tight, bell-shaped skirt of horizontal black and white stripes, made of cloth heavier and thicker than felt, the twelve-inch-wide marriage belt of heavy leather studded with pounds of nails, and a jacket covered with three-inch-thick fringe. Two heavy braids of black hair hung forward on her breasts, a colored handkerchief was bound around her head, and her face, smoothly weather browned, large eyed, delicately shaped, was the most beautiful that I [854] had ever seen. On her back, held by woven woolen straps that crossed between her breasts, was a cradle tightly covered by a thick blanket; [283] in one hand she held a bunch of raw wool, and from the other dangled a whirling spindle. Her feet were bare, and as she came up that trail which had exhausted me she sang softly to herself, dexterously spinning thread from the bunch of wool.

[1] [Albanian mountain tribe -- [12] Analyst]

PEAKS OF SHALA

ooo above them, and here and there snow drifts flung up among smoky-gray clouds. Thirty-two waterfalls I counted from that window, veining the mountains with wandering streaks of silver.
87| But our gaze came back and fastened upon the school.

"I didn't know they had one in the mountains!" exclaimed Alex, thinking of her Mountain School Fund. "I thought our school at Thethis would be the first one!"

"Padre Marjan certainly said so when he walked down to ask us for it," said Frances.

"Perhaps this isn't a school," said I. Though it looked like one, the little square stone house through whose open doorway we saw rows of
[291] benches, and boys sitting on them, barefooted, wearing the long, tight, white trousers braided with black that hang low on the hip bones, the gorgeous sashes, and the short black jackets thick with fringe, that were white centuries ago, but were changed to mourning when Scanderbeg died for Albanian liberty.

It was a school. The pale, meek priest[1] in black, who is the bishop's ecclesiastical household, showed it to us with pride; he is the teacher.
178 The Turks and the Austrians had blocked all
87| attempts to bring schools into the mountains, he said, and the people, not knowing that schools existed, were naturally not eager to have them. But now the Land of the Eagle was said to be free, after so many centuries of Turkish rule in the valleys, and refugee children who had fled

[1] [bishop of Pultit --Analyst]

PEAKS OF SHALA

871 mornings, and the boys came to it, some from ten, twelve, fifteen miles away, and after school they walked back again and took out the flocks. The school had been open six weeks; already the copy books were half filled with beautiful, neat writing, and the boys not only read easily from their one book, but had no difficulty with sentences that Perolli wrote on the slate.

I asked the priest what I could send him from Paris, and his eyes filled with tears as he asked, hesitating a little for fear it was too much, if I could send just a little white paper and half a dozen pencils. The ink was almost gone; they could make more from berries, but he would like the boys to see pencils and learn how to use them. And, of course, when the two copy books were filled, there would be no more paper.

000 Returning from the dusky schoolroom through the gray slant of the rain, we found in the bishop's house the most handsome man we had [291] yet seen. Tall and lithe, wearing the tight black jacket, scarlet sash, and snowy woolen trousers braided in black, he amazed us by his animal beauty and grace. His silver chain was of the finest pattern, a ring was on a hand that might have been perfectly gloved on Fifth Avenue, and his quiet air of the aristocrat would have made him remarkable in any company. Beside him was a manly little boy perhaps seven years old. He wore with the same grace a miniature copy of the mountain costume. His manners were perfection of grave courtesy, his eyes were

6: Lane T-3 (no date) 1923 EGl Albania EGl

AN OLD SHEPHERD

Wearing goatskin opangi on his feet, and trousers braided in his tribal pattern.

PEAKS OF SHALA

291 There were ten or twelve children—little girls half naked, with serious, beautiful faces and long-lashed brown eyes; small boys dignified in little long tight trousers of white wool beautifully braided in black, short fringed black jackets, and colored sashes and turbans like those of their [854] fathers. Two cradles stood near the fire, covered tightly over high footboards and headboards with heavy blankets; presently a woman partly uncovered one and, kneeling, offered her breast to the tiny baby tied down in it. Only the baby's puckered little face showed; arms and legs tightly bound, it lay motionless and uncomplaining, and when it was fed the mother kissed it tenderly and covered it again, carefully smoothing the many folds of thick wool and tucking the ends tightly beneath the cradle.

576 Meantime Cheremi was taking off our shoes and stockings and bathing our feet in cold water brought by one of the women. This was proper, since when guests arrive the member of the family nearest to them by ties of blood or affection acts as their servant, and Cheremi, being an Albanian who knew us, was judged to stand in that position. By the time we had drawn on dry woolen stockings from our packs the first 576 cup of coffee was ready. To the boiling water in 272 the tiny pot the coffee maker added two spoonfuls of the powdered coffee, two of sugar, stirred the mixture till it foamed, and poured it into a handleless little cup which he offered Perolli. But Perolli indicated me, and without the

[In home of Marka [58] Gjonni of Pulhet—Amalyst]

6: Lane T-3 (no date) 1923 EGl Albania EGl

future. Twenty-five centuries had vanished, for me, as though they had never been.

"That lady ora was no doubt betrothed to one of her own people," said a man who had not previously spoken. "Now in my lost country of Ipek—may the Serbs who are murdering her feel our teeth in their throats!—I know a man who was married to an ora."

A woman, barefooted, wearing a skirt of heavy black and white wool, a wide, silver-studded leather belt and a blouse of sheer white, her two thick black braids of hair falling from beneath a crimson headkerchief almost to her knees, came out of the shadows beyond the fire and lowered from her shoulder a beautifully shaped wooden jar of water. She held it braced against her hip, and, stooping, poured a thin stream over our outstretched hands. We laved them, the water sinking into the ashes around the fire, and another woman handed us each a towel of hand-woven red-and-white-plaided linen. Then we sat expectantly, but only a wooden bowl of cheese was set on the floor before us.

It was goat's-milk cheese, rather like the cottage cheese of home, except that it was hard, cut in cubes, and of an acrid, sourish flavor. We each took a piece, nibbled it.

"Oh, Perolli, can't you tell them we're starving? It's almost one o'clock in the morning!" cried Frances, pathetically.

"Be patient," said Perolli. "How many times

6: Lane T-3 (no date) 192? EGI Albania EGI

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AN ALBANIAN HODJI OF THE MATI

(760)

6: Lane T-3 (no date) 1923 EGI Albania EGI

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A GROUP OF MOUNTAIN FOLK
The woman of Pultit in the center.

(105a)

PEAKS OF SHALA

428 794 Tirana the school will be under my care. I am the servant of the Church in Thethis, and this land must belong to the Church."

"We will think about it," said the chiefs.

"Shall it be said," demanded the padre, "that the Americans have come from far across strange seas to bring money to build a school for the children of Thethis, and that the people of Thethis will not give even one small piece of land?"

"But," said I to Frances, "why do you want to take land from the tribe and give it to the Church?"

"The Church is the only light they have up here; the only center of inspiration and learning," said Frances. "See how the people come to the padre's kitchen; see what he means to them. I'm not a Catholic, but can't you see that if the school is to be a community center the Church must have it? They don't know how to make it what we want it to be, themselves."

"Very well," said the chiefs. "You may have the land, Padre Marjan."

291 My opangi had arrived. The edges of the leather had been turned upward and joined across the toes by an intricately woven network of rawhide thongs. Another network made a heel piece, and there were thongs to go around the ankles. With the opangi came a pair of short, knitted purple socks reaching just to the ankle, where they ended in points bound with black braid and stiff with gold and silver

1/8 [Albanian handmade shoes]

PEAKS OF SHALA

embroidery. These were really separate linings to the stiff and hard opangi, which had to be soaked a long time in water and put on wet, in order to get them on at all.

Very conscious of my feet, which seemed large and unwieldy flopping objects at the ends of my legs, I went across the flat, wet fields with Perolli to drink coffee in the house of Lulash.†

The house of Lulash was different from any of the others we had seen. It stood on a castlelike rock; we went up to it by a stairway cut in the side of a cliff that rose almost sheer for so far that the waterfall pouring down it looked like a motionless streak of snow near the top. A natural bridge of rock crossed the little space between the cliff and the rock on which the house of Lulash was built; a furious little stream roared beneath us as we crossed the bridge, and then there was another stairway leading up to the house.

Lulash and a dozen men and women of his household stood outside his door to receive us. No rifles were fired. We passed through a double line of salutes and greetings and into a high-arched stone doorway. There was a little hall, floored and walled with stone, and a massive stone stair leading upward. This we climbed, and were in a large whitewashed room, lighted by a window and furnished with beautifully painted chests and a few hand-woven rugs. But this was not the only room; there were others, and, leading us through several arched stone

† [tribal chief in Thethis -- Analyst]

PEAKS OF SHALA

river. From time to time we struggled through a waterfall, and there was one huge torrent that, leaping from a cliff above the trail, arched over it in a curve that seemed solid as glass, and we passed beneath it. Then, descending, we came to the little valley of upper Thethis. Perhaps six or ten houses were scattered there, among broken-off fragments of cliff as large as they, and between them all the level land was glistening with water at the grass roots.

The house of Sadiri Luka was notable for its stone-walled courtyard and its broad balcony. The heavy arch of the gateway was mediæval in its grim solidity; we escaped from the rain to the peace of its shelter, and there were welcomed by Sadiri Luka. He was middle-aged, sturdy, even a little stodgy of figure, among the lithe mountaineers, and this appearance suggested the successful business man—a suggestion incongruous with his picturesque clothes. His trousers were the purest white that new wool can be, his fringed jacket the densest black, the colors of his sash were clear and gay, and his silver chains were massive. There was even a heavy silver ring on his finger. And there was no rifle on his back.

The courtyard was a litter of cornstalks, almost entirely covered with a roof of woven branches; evidently it was the home of flocks now out in the rain attended by a shepherd cutting leaves for them. An arched doorway opened into the first floor of the house, where we saw a pensive donkey gazing profoundly upon the liquid gray weather.

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THE SHALA GUIDE
Who took the author through Shoshi for a joke

PEAKS OF SHALA

What did it mean? Rexh did not know, and I sat impatiently on the mule, which began nosing through the snow for some bite to eat.

Then overhead the high, keen telephone call rang out, answered by far, thin voices that sounded as though the crystal air itself had been tapped, far away, by a giant finger. Even while the voices called and answered in the sky, silent men began to appear, suddenly, without my having noticed their approach. It was startling to see a strange, turbaned head beside my elbow, to find that between two glances a dignified, half-naked man was sitting on the rock beside the byraktor.

Rexh came and led the mule to a little distance. The figure of the gendarme, against the sky, raised its rifle, and I put my hands over my ears just in time to dull the echo crash. "It is polite to go away for a little distance, Mrs. Lane," said Rexh. "The byraktor has called a council of all chiefs of Shoshi."

In half an hour twenty men surrounded the byraktor. They were all, like the byraktor and his gendarme, in cotton underdrawers, barefooted, and naked above the waist, many of them wearing on their heads only the tiny round white cap that covered their scalplocks. Each of them carried his rifle on a woven strap slung over his shoulder, and all had an arsenal in their sashes. They sat on small rocks, on the snow-filmed ground, in a group about the byraktor's bowlder.

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A TOSHK
In his native costume of southern Albania.

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POSTSCRIPT

ooo The Albanians, he said, were a surprising people. Take Ahmet, now. That afternoon Ahmet had said to him, "You recall the words of Aristides?" Mr. Eyres, supposing the reference was to some Albanian unknown to him, had inquired, "Who is Aristides?" And, by Jove! the chap meant the Greek! Fancy an Albanian knowing about Aristides!

We slept upon these meager developments. Elez Jusuf was still in Tirana; Ahmet still in Government House. The dynamo ran all night.

Next morning, more news in the cafés. Ahmet was demanding that Elez Jusuf give up his arms and surrender himself, Mustapha Kruja, and Zija Dibra for trial. Elez Jusuf replied that it was an insult to suggest that any Dibra man gave up his rifle while he lived. If Mati thought it could bring that shame upon the Dibra, the rifles of Dibra would finish the talking. Mustapha Kruja had disappeared in the night; his men were left leaderless with Elez behind the barricades. Zija Dibra was still there. Mustapha Kruja and Zija Dibra were in the pay of Italy; Elez Jusuf had been misled, tricked, by them. This was the talk in the cafés.

Nearly noon, and talk stopping in the cafés. Shops closing, quietly, one by one. A tightening, an apprehension, in the air. New faces, new costumes, in the streets. Slowly, slowly, little by little, Tirana was filling with tall, keen-eyed, weather-bitten men. Men in the tight white trousers and rawhide opangi of the northern Tirana mountains]

7: Amery G-5 (1943-44) 1948 EG1 Albania EG1

when and where you tell me ; if not, then I will choose my own time and place for action."

Our differences thus reduced to the question of military supplies, we sounded Muharrem as to his relations with the other Gheg leaders. In this he showed himself accommodating and offered of his own accord to leave the issue of the monarchy in abeyance in the interest of co-operation with Abas Kupi. He then proposed that we should set out together next day to take counsel with Gani Kryeziu, whose influence was growing daily in the lands beyond the Drin. We fell in at once with this suggestion ; for we were already beginning to think in terms of a concerted revolt of the Ghegs under the leadership of Abas Kupi, Muharrem Bairaktar, and Gani Kryeziu. Muharrem therefore despatched messengers to Gani to advise him of our plans and to ask that he should appoint a suitable place for our meeting.

For the rest of the day we enjoyed the comforts of the house, or paced the courtyard, drawing out Muharrem on the subject of his past conspiracies and discussing the prospects of the revolt among ourselves. That evening we were joined by Riddle's deputy, Tony Simcox, a gunner who had served with one of the Chinese divisions in the retreat from Burma. Simcox was firm of purpose, blunt of speech, and deeply conscious of the responsibilities of a British representative in a strange land. He liked and understood the mountaineers, and, since these things are mutual, received their friendship and in time their trust.

We were aroused next morning at first light, and soon after sunrise rode out through the castle gate, still deep in the shadow of the eastern mountains. Muharrem was wrapt in a dark-blue cloak and sat a milk-white but frisky mule, caparisoned with a *Kilim* carpet of red and green design. Some forty well-armed tribesmen marched in our train ; big, bony fellows, dressed in brown jackets and close-fitting white breeches, braided with black — the customary dress which had now altogether replaced the traditional fustanella still seen in Liuma when Muharrem was a boy. Our way led south along the cliff path for perhaps an hour and then turned sharply north-east, following the

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LIUMAN CHIEFTAINS

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MAIN GATEWAY OF MUHARREM BAIRAKTAR'S CASTLE, WITH SENTRY ON THE PARAPET

7: Amery G-5 (1943-44) 1948 EG1 Albania EG1

*669 should have crossed again. He led us to the shade of some trees where carpets from a neighbouring house had been spread for our conference. The hardships of internment had aged him, but they had also given him strength, and there was now a more determined look in his eyes than I had ever seen in Belgrade.

[622] With Gani were representatives of the Kosmet Partisans and a number of Moslem chiefs, including Salimani, the *Bairaktar* of Krasniqi. Salimani stood over six feet tall, a fierce old warrior with strong, regular features and thick, silver [291] hair and moustache. He was dressed in close-fitting, white breeches and a dark-blue jacket, with a white skull-cap on his head and a scarlet sash around his waist. His gun was silver-handled, a silver lanyard hung from his neck, and the tobacco pouch on his belt was of filigree worked by the Scutari silversmiths. He was over eighty years old, but bore himself erect, and his voice was still clear and strong. His clan had long been in blood with the Kryezius; for Gani's brother, Tsena, had pursued Bairam Tsuri, a rival northern chief, into Krasniqi and there had driven him to suicide. But now the two were reconciled, for that winter Salimani's only son had been killed fighting against the Germans in the ranks of the Partisans. The new feud obscured the old, and, in the face of a common foe, the two clans had laid aside their ancient enmity.

We sat down cross-legged under the trees, and, with Said acting as interpreter, began our conversations with Gani. Meanwhile the other chiefs rested around us in a semicircle, listening. Our first instinct had been to bid them withdraw, that we might talk in privacy, but Said had dissuaded us, arguing that nothing would impress the chiefs so much as to see us reach agreement in public. Gani therefore told us of his recent fights with the Germans and stressed that only lack of arms and ammunition had prevented him from taking the offensive on a wider scale. Then, with a gesture of invitation he said:

"I have come to receive your orders."

We answered along familiar lines that the time had now

8: Coon E-5 (1929-30; 46-48) 1950 EGl Albania EGl
Highland Ghegs

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The Typical Mountain Gheg – Malsia e Madhe.

[– facing title page –]

342 [562] local independence of the families within them. In the *kullas*, women are placed on the second floor, men on top; or else the women will live in a nearby unfortified house, while the men take refuge in the *kulla*. This reflects the inviolability of women in the local feuding law.

333 *Kulla*-building requires the skill of professionals. All stones are squared, and carefully set in mortar. The fireplaces and chimneys must be properly aligned and made to draw. The great height of the walls requires scaffolding. Nopcsa[3] says that they are built by itinerant masons, and that in 1908 they cost between 440 and 660 crowns (110–165 dollars). I was told several times when I asked that the *kullas* were built by masons from Dibra,[4] who also build them in Montenegro, Bosnia, and elsewhere in Yugoslavia. Exactly where in Dibra these masons come from I do not know. I have never seen one at work, nor did any appear in our series.

354 These houses, of whatever type, are heated by wood, which at the same time cooks the meals. In most of the region there is plenty of firewood, but in the northern limestone region it is scarce and must be sought afar. The mountaineers earn a little spare cash by carrying loads of firewood down to the market towns to sell.

In many houses in 1929 a primitive form of illumination was still employed. When it grew dark the host would lay a number of pine splinters in several iron racks, hanging from the roof, and light them. The oil in the wood would provide enough light to see by, but hardly enough for reading. In other houses, however, they used candles, and in still others oil lamps. Kerosene has been packed into this country in square 5-gallon tins for some time, and the tins themselves are as much sought after as their contents.

291 Gheg clothing has received even more attention than their housing. The costumes are picturesque, and make fine collections. They vary from tribe to tribe, *bairak* to *bairak*, and in some cases between villages. After six months of travel over the mountains I was able to tell where a man came from in many cases by the cut of his jacket, the color of his

[3] Nopcsa, 1925, p. 62.

[see cat. 116, p. 14 b-- Analyst]

● 291 trousers, the shape of his cap, and particularly by the design on his stockings. If after 6 months a foreigner had reached this threshold of discrimination, a native mountaineer with good eyesight could identify a stranger as far as he could see him, just as easily as a modern boy can tell the make of a car or airplane at a glance. This habit of wearing one's insignia so conspicuously has a very definite meaning. [181] The man is proud of his family and native place, and defiant. His desire to be identified is greater than his fear of death. He does not go far from home unless his mission is a serious one.

The man's costume starts with a brimless felt cap (*frontispiece*)[1] either conical or flat on top; often he wears a kerchief around it like a thin turban, or neckcloth. The upper part of his body is covered with a woolen jacket, with sleeves and some kind of collar, often sailor-fashion. As a rule he is shirtless. From waist to ankle he wears a pair of woolen breeches, usually skin-tight on the legs, and with a slight fullness in the seat in some regions which reflects the influence of the Turkish baggy pants. He goes without underdrawers. If wealthy, he may also wear an ornate sleeveless waistcoat. He usually sports some kind of wide cummerbund, or belt. His feet are shod in opingas, or rawhide buskins, the common primitive European footgear found not only in the Balkans but in Russia, Ireland, and other places where tradition is strong enough and shoes expensive enough to preserve this ancient homemade shoe type. In 1929 the poorer Ghegs were wearing pieces of automobile tire in place of opingas, and it gave one a start to see a fresh section of Goodyear or Michelin track on a mountain path 18 inches wide. At the same time the wealthier were wearing western manufactured shoes.

Both men and women wear stockings, knit by the women, which bear the family design as clearly as a Scottish tartan. I have seen many men, however, who had none. The women's dress varies from place to place, but is basically a combination of a full bell-like skirt, reminding one of a Cretan goddess's lower garment, surmounted by a full blouse or bodice. Add to that a headcloth or shawl, and much jewelry,

[See cat 16, facing this page --Analyst]

[1] This is confirmed by Bishop Fan Noli.

291 which is bought from silversmiths in the town, and the woman is clothed.

These costumes are undoubtedly ancient. Some of their elements may be traced back to the early Mediterranean, others to the central European Iron Age. However, the Ghegs themselves do not make all parts of them, but carry on the tradition by demand, like the Crow Indians for whom Stetson has, for decades, been manufacturing a special kind of hat.

283 The basic cloth is woven at home. The farmer gives his wife the necessary wool from his sheep, both white and black. She cards it with a homemade device, either a flick bow or a nail-studded card, and spins it. Her spinning kit consists of a distaff, a spindle, and a basket. Holding the distaff in one hand, she twists the wool with the other, and winds it onto the spindle in the basket. Whenever she has nothing else to do, or when she is walking along the trail, the Albanian housewife dutifully spins, and her spinning has soon become a reflex action, like knitting or bead-telling.

286 When she has enough wool, she begins weaving. The Albanian loom is an ordinary European 2-beam affair, similar to those used in the Hebrides and the Kentucky mountains. It has a wooden frame, 2 beams or rollers between which the warps are stretched, a wooden batten, and a foot-operated heddle. The bobbin, within its shuttle, is hand-thrown. The men buy all of the delicate parts of this loom in the town, from turners. The rest of it they make at home. The loom is kept mounted only while a length of cloth is being woven. When not in use the loom is taken apart and piled in a corner with other household impedimenta.

Once the cloth has been woven, it must, if intended for masculine use, be fulled. This involves keeping it wet, working it about, and
402 pounding it for several hours. The mountain-
286 eers employ an ingenious water-powered device for this purpose. Several writers have observed these mills; Nopcsa has drawn one.[5] I saw several. The fulling mill consists of an open-air wooden structure powered by an overshot water wheel. A smaller stream of water runs through a trough to wet the cloth. The wheelshaft is studded with four wooden

[5] Nopcsa, 1925, p. 134, fig. 99.

8: Coon E-5 (1929-30; 46-48) 1959. EGl Albania EGl
Highland Ghegs

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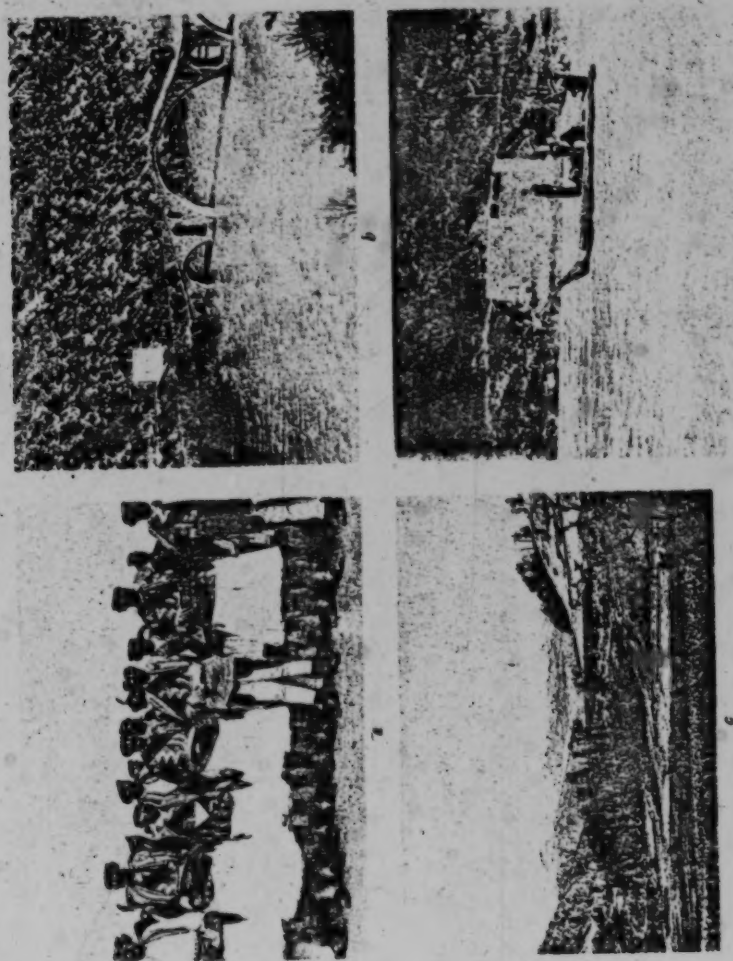

a, Tosks dancing at King Zog's birthday party, 1939. b, Turkish bridge over the White Drin, near Kiflas. c, Scene in Mati. d, Ferrying across the Black Drin between Lums and Mal i Zi.

Peabody Museum Papers

Vol. XXIII, No. 1, Figure 10

8: Coon E-5 (1929-30; 46-48) 1950

EGI Albania EGI
Highland Ghegs

a, Prince Jon Markajon of Mirdita, with his wife, mother, and children. *b*, Tom Tushi, the expedition's host in Shoshi. *c*. Dukagin porters resting on the pass between Merturi and Shala. *d*, A sworn virgin of Mirdita (right) with her friend. *e*, A group of Gheg *bairaktars* singing their defiance at King Zog's 1929 birthday celebration—the man in the left center is the *bairaktar* of Hoti; in the right center, of Kiementi. *f*, A Catholic Gheg woman, probably from Zadrima.

10: Hasluck F-5 (1926-1939)1954 EGl Albania EGl

500 to 50 *grosh* ('piastres') a year, payable in two instalments, the first after six months' service and the second at the end of his term.

According to a list from Shkrel where wages were still on an 'all-found' basis, a servant must be given a complete set of clothes —a shirt, drawers, cloth cap, scarf, cow-hide sandals, socks, trousers and sleeveless jacket. He got sandals as often as he needed a new pair, and a set of the other things three times a year: when first engaged, at the end of three months, and during his last month. On leaving he was given three okes of wool, which his female relatives could work up for him.

Disputes hardly ever arose over the servant's food or clothes, but were common about his work. As an Albanian of Koplik said picturesquely, 'Before a man is hired he talks like an angel, and then turns out a devil', so that 'half the men who lie in cemeteries have died of worry over servants'. The same speaker told a lively folk-tale of a master who was delighted to get a servant cheap and then found him come very dear indeed. Every time he asked him to do something, the man said it had not been mentioned in their bargain and he could not do it unless he got a rise in wages. Little attempt to get 'references' seems to have been made, perhaps because in the old days a would-be servant would have shot the giver of an adverse 'character' for slandering him. There was also a feeling that a servant's engagement was too temporary to take seriously. Once when the author inquired uneasily about a servant she had been urged to hire, an old mountaineer replied, 'What does it matter? you're not going to marry him'.

'Any gains made or any damage done by a servant are his master's', said the law. If, for instance, a servant somehow gained a horse, he could not send it to his own family, but must give it to his master. On the loss side of the ledger, if a servant unintentionally damaged a neighbour's property, say, by killing his horse, it was not he but his master who must make restitution, and his master could not keep back any of his wages for that purpose. Fining a servant was absolutely forbidden.

The relations of master and man with each other and with the outside world were regulated in detail by the Unwritten Law, using the servant's wages as its chief instrument. Thus if the two parted prematurely, the master being to blame, he must pay the servant his full wages for the year. When the servant was to blame, he had no right to more than the money for which he had so far

In many cases the men shave their
302 their head completely except for a tuft of hair on top of the head.
291 This tuft is left by them to grow into a long lock. In the south their dress resembles that of the Greeks. In the north it varies from the town to the country, and in the countryside it varies again according to the different regions. In Scutari the Catholics wear wide, pleated black breeches which among the men reach down below the knees, and among the women down to the ankles. Further they wear white stockings, a short lower jacket with attached long sleeves and a sleeveless top jacket. In addition the women wear an embroidered sleeveless coat. The Mohammedans wear the pleated coat (fustan) that weighs several kilograms and remains short in central and southern Albania. It consists of several hundreds of long, narrow strips of linen cloth sewn together. A cotton or silk belt holds the coat, and the weapons are clamped inside a leather belt. To this are added a lower and a top jacket. The Mohammedan women wear very wide breeches and richly embroidered mantles with long sleeves that have slits in them. The fustan is regarded as being ancient Illyrian and is believed to have been developed from the kilt; it has been attested in the surviving artistic monuments in Mycenae and on ancient Crete, as well as in the Palaeolithic caves of northern Spain. The rural population wears, likewise as an ancient Illyrian inheritance, a small, tightly-fitting, semi-spherical felt cap which does not cover much more than the top of the head, and is found represented among the "Barbarians" of the victory monument of Adam-Klissi. Tightly fitting sheep's wool trousers with two transverse slits in the region of the groin, which by some are considered Slavic, by others Thracian, an under jacket with sleeves, and a sleeveless vest, a mantle and a fur coat are also worn by the rural people. For these types of clothing evidences have again been
[462] discovered from antiquity. In the mode of life, the working of the
252 fields by the woman is regarded as an ancient cultural tradition; in the same category are placed the baking of flat cakes under the baking bell, the cooking of blood, fat, meat, and spices in a goat's stomach which is turned to and fro over the red hot coal embers, the cooking of wheat grains without prviously grinding them, the hand mill (Figure
412 14), and the turbine mill (Figure 10). The latter's grindstones lie five to six feet above the water wheel into whose spoon-like spokes the water
312 is poured from a steeply inclined conduit. Still belonging to the ancient cultural heritage are the watering of the field by means of canals and wooden conduits, something which is regulated by the family because of the dearth of water--Figure 16 shows a marking post, one and one-half meters high.

[see, 1:Karutz, E1 Europe, cat. 116, p. 69a--Analyst]

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG1

To the Land of the Eagle

361 The village,[1] which is the birthplace of the wife of the national hero, Skanderbeg,—its only claim to notice, picturesqueness apart—possesses no inn or wine-shop, and I looked for refreshment in vain. It was a hot day and the walk up the hill had made me thirsty. Some men who met me in what I suppose was the market place, or centre of the village, gave me Turkish delight, good of its kind but hardly what I wanted after my climb in the hot sun, and with that I had to be satisfied. The village gave every sign of being an extremely poor one and many of the houses were in ruins. [291] There was a school in which sat a row of small boys all wearing their white fezzes, for the Moslem headcovering is worn both indoors and out. The castle I did not inspect. It looked more interesting from a distance, a remark which applies to Kanina as a whole.

164 The bane of Valona, as at Durazzo and elsewhere on the coast, is the mosquito, and the inhabitants of the district are great sufferers from the malaria it carries, as well as from 744 other diseases connected with or due to malaria. Certain philanthropic English people—of whom one of the most active is the Dowager Countess of Carnarvon, who has a small house at Valona—are doing what they can, with the limited funds and limited opportunities available, to help the local Albanians to fight the trouble. They have imported two nurses and three V.A.D. girls. The nurses work at the local hospital. The V.A.D. girls—voluntary helpers—superintend the measures which are being taken to treat, with petroleum and otherwise, the breeding and hibernating

[1] [Valona -- Analyst]

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania

485 not over-particular, a shower bath, with the aid of a bucket, was possible.

As usual, the boy was the power behind the machine. He it was who made the beds, swept out the rooms, and supplied the milk, the coffee, the yaghourt, or whatever you might happen to want. He never took his clothes off (some day, I imagine, when he has grown to a certain size, he will burst out like a butterfly from its chrysalis and a new suit will become an imperative necessity), nor did the youth who sometimes shared his labours. The two of them slept together on the landing not only fully clad but beneath a pile of rugs and blankets, while I, in the bedroom next door, though wearing only pyjamas, could hardly bear the weight [291] of the single rezai. But the Albanian is insensible to heat, and even in the height of summer continues to wear his heavy homespun clothing and a vast waistband wound many times around his stomach.

Osman, my host, took a fatherly interest in my proceedings. He often came into my room and stood watching me while I wrote on the typewriter or made a drawing. On [574] these occasions he would roll a cigarette and present it to me wet from his tongue—a customary offering in this part of 000 the world which, of course, you must not refuse. As an art critic he was more well-meaning than discriminating. One day, I remember, I happened to finish a picture when he was in the room and gave it to him to look at. He turned it upside down, held it at arm's length, and, with his head on one side in the manner of the real connoisseur, exclaimed,

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG-1

From Podgoriča to Scutari

made it necessary for me to alight and push—getting thoroughly splashed by the whizzing wheels while doing so—and when at last, after almost superhuman exertions, we gained the main road, the radiator was steaming like a house on fire, and so was I. Further on a river barred our way, but a crude ferry worked by a wire rope was plying across the deepest part. Albanians, wearing the jackets with black fringes and black woollen bosses, by which I afterwards learned to distinguish the Ghegs from the Toscs (the two main divisions of the population) waded waist-high in the stream and manœuvred us to a spot whence we were able to drive through the flood in two or three feet of water and reach the roadway on the other side.

We travelled on through level country where the fields were green with crops and gay with scarlet poppies. Here and there I saw men, in the white clothing of the Albanian peasant, carrying rifles, and I remembered the tales I had heard of Albanians working in the fields with rifles slung at their backs. The custom still survives, but only in the mountainous country north of Scutari where lawlessness is rife and weapons have to be carried for protection. Elsewhere the law forbidding the carrying of firearms is strictly enforced, and armed peasants working in the fields are no longer seen. In fact, I was told that those I saw near Scutari were probably civilian police who assist the regular police in keeping order and are only on this account permitted to carry arms.

The rain had stopped and the setting sun was shining

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG1

To the Land of the Eagle

○○○ But alas for my pleasurable anticipations! When, long after dark, we arrived at our journey's end I soon discovered that my hopes were vain. Only in name—Hotel Metropole—did the much-lauded inn approach even approximately the ideals of the West. Putting off the tourist and putting on the traveller, I went in and made the best of it.

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FEZZES

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EGL

"There was a Young Man of Durazzo"

police should have had to be first approached I am not quite clear, but at all events a gendarme brought the girls and stayed in the room until the conclusion of their performance. Probably they were members of a certain profession, but as to that I did not enquire. 533

There were four of them[1] in all—two girls of eighteen or so, and two older women. The girls wore the traditional dress of the dancer—a short dark-coloured bodice of velvet, and Turkish trousers of an amplitude that would make the widest Victorian crinoline look meagre. Yards and yards of material must have gone to the making of them, and yards more to the numberless frilly petticoats which showed through the thin stuff of which the trousers were made. Brightly-coloured handkerchiefs were bound round their heads, and long braids of black hair hung loose. Neat shoes, pointed and high-heeled, peeped out beneath the vast trousers. Gathering the ample folds of their garments around them they seated themselves on chairs, while the older women squatted on the floor. All had big tambourines. Then, according to the usual custom, cigarettes were handed round and tiny cups of black coffee, of which we all partook —the gipsies, the gendarme, Mr. Lef Nossi, my host Osman Arapi, and myself. These ceremonies concluded, the concert started. Swaying gently from side to side and beating a rhythm with their fingers on the tambourines, the girls began to sing. I got out paper and pencil and tried to write down the tune, and after a good many repetitions evolved the following approximate transcription : 291 533 533

[1] [i.e. gipsy dancing girls -- Analyst]

2: Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG1

To the Land of the Eagle

000 —and its rapidity enabled me to accomplish in forty minutes a journey which had previously taken me six hours by car.

A remote Balkan country like Albania was the last place in which I expected to make my first flight, and I could not help thinking it remarkable that within a few days I should thus experience the two extremes of travel—the pack-horse and the aeroplane.

485 On this, my second visit to Scutari, I stayed at the Hotel Europa. From without it did not look attractive, as the larger part of it appeared to be either under repair or in course of demolition. But within I found it clean, and even —for an Albanian hotel—luxurious. I had a bedroom to myself, with a washstand, a wardrobe, and other articles of furniture to which I had for some time been a stranger. And, finally, I actually dared to sleep without socks on and to forego the elaborate barrage of insect powder without which I had found sleep impossible in the up-country inns.

361 Until recently, when the government migrated to Tirana for safety, Scutari was the Albanian capital and an important diplomatic centre. All the foreign legations were here, and there was a good deal of gaiety. Now, however, it is a dead-alive place with no social amenities such as there were in the old days. Personally I found the old town, which, with the ancient citadel, is about a mile away from Scutari proper,

● 291 by far the most interesting part. It has a bazaar thronged

361 with peasants in the picturesque costumes of the district, among whom are always to be found some of the gipsy or

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG1

Belts and Cloaks

Rumanian women, with heavy black-striped and white-edged skirts and enormous silver-studded belts, whom I have previously described. I saw these belts being made. The foundation is leather, and into it are driven nails in so

THE FUSTANELLA (KILT) AS I EXPECTED TO SEE IT—

—AND AS I SAW IT

close a pattern that little of the leather remains visible. The belts are eight or nine inches wide and have a big lock. Their weight may be imagined, and yet the women were wearing them, in addition to the heaviest possible clothing, in a temperature which had driven me to take refuge in a suit of tropical linen.

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG1

To the Land of the Eagle

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531 I stopped one morning at a shop where an old man was busily embroidering a cloak. It was one of the great cloaks which are worn by the Scutari ladies, and the work was very intricate and fine. One of the completed cloaks—a voluminous garment of terrific weight—hung at the front of the shop. I asked the price. The embroidery was black on a scarlet ground and covered the whole cloak in a pattern of spirals. It must have taken him months to complete, yet all he asked for it was two napoleons (32s.), and I daresay, had I made him an offer, he would have accepted less. In order to show it off the better he put the cloak on and strutted up and down outside—an impromptu mannequin parade which much amused the onlookers. I fear he was disappointed when I went away without making a purchase, but if one bought all the beautiful and cheap things one saw when travelling one would have to charter a ship to bring them home.

534 One little purchase I did make, however, when wandering one day in the country outside Scutari. This was a small pipe on which a shepherd lad was playing a most fascinating modal tune. At first he refused to part with it, but his father, who came out from an adjacent cottage, settled the question by taking it away from him and thrusting it into my hand. The boy looked glum at this summary disposal of his property, but a handful of small coins consoled him, and before I left he was happily engaged in making another. The pipe had five double fingerholes—its two reed stems being side by side—and terminated in a bell-mouth made

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
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Balkan Peoples E13
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Its present frontier was first decided by the Council of Ambassadors in 1913, but was held in suspense until 1921 when the Supreme Council sanctioned it.

The population of Albania is 68% Moslem, 21% Eastern Orthodox and 11% Roman Catholic.

Realising that the Balkan Peninsula has been disputed territory for centuries, with sovereignty alternating between Byzantines, Venetians, Slavs, Huns, Magyars, Turks and Austrians, it is not surprising that the different types of costume and decoration have intermingled, and so a difficult problem is presented when one has to deal with such a collection as this.

However, it has seemed best to divide the material into that from (1) the central and coastal area, which shows mainly Austrian and Italian influence, and (2) the southern section, with Albania, which was so largely influenced by Turkish rule, and where at the present time there are perhaps more Turkish costumes worn than in Turkey itself.

CHAPTER II.

Materials and their production.

The materials used in making and decorating the garments worn in the central, coastal and southern parts of Yugoslavia and Albania fall into two categories, home-produced, and those purchased in shops and markets, which are often imported goods.

The materials used in the south and Albania differ somewhat from those used in the other areas. The latter are dealt with first.

Cloths.

Materials upon which embroidery is to be worked are usually made by the women themselves and are of two kinds, that made from flax and hemp, woven into linen (" platno ") which is used for shirts, skirts for summer wear and headshawls or kerchiefs; and " sukno ", made entirely of sheep's wool, hand spun and woven in the home on a simple, rather clumsy type of hand-loom. " The woollen material thus produced is used for the sleeveless wrap ' zubun ', the short cloth coat with sleeves worn by younger women, and the long cloth coat worn in winter by women of all ages and districts."* " The peasant men throughout Yugoslavia wear garments of this woollen material " (M.E.D.).

That most important feature of most costumes, the apron, has homespun hemp for its warps and woollen yarn for weft. " Some of the thick woollen stuff, white in Albania and brown amongst the Serbs, of which men's clothes were made was beaten to a thick, hard felt in fulling mills worked by water power. Heavy hammers of walnut wood hammered the stuff for forty hours." (M.E.D.).

Imported cloths include calico for shirts and printed cotton for linings, apparently English, fine woollen cloth from Austria and Italy for the jelek worn by middle-class women and also for some of the handsomer types of coats.

* Milan Karanovic. " Costume of the Women of Zmiyagse " Sarajevo, 1926.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
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Serbs EF6
Bulgaria EE1
Contemporary Macedonians EF

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Other alien materials are small pieces of dyed cloth, silk ribbons, silver and gold braids and manufactured lace, often used on the sleeve edges of shirts. These materials were bought in the village shops and markets, and appear to be largely of Austrian and Italian origin; under Turkish rule they were sold in the villages by pedlars.

A Y 291 439

In the South and Albania, where Turkish influence is greater, there is a tendency, especially amongst the women of the towns, to wear garments made from more sumptuous materials so that, in addition to the hand-woven linens, extremely fine muslins of native make are used for shirts and aprons, and silken materials of beautiful quality for girdles, sleeves and the Moslem type of women's trousers. Fine woollen cloth from Austria and Italy is also imported for the making of jeleks, giubbas and japangi, and some of the nets used for the large embroidered veils worn by many women, both Catholic and Moslem, are of foreign origin.

Materials used for Embroidery and other Decorative Purposes.

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These also fall into two classes, home-made and purchased.

The fine wools, used largely in Bosnia, Herzegovina, and Macedonia, for the decorative embroidery of oshvitza, sleeves, woollen coats, aprons and the making of fringes are spun and dyed by the women themselves. Dark brown and black goat's hair is also used in the apron fringes. "Goat's hair was extensively used in the Balkans for weaving market bags, saddle-bags and floor mats in stripes. The goats, clipped in uneven ridges, looked very ridiculous." (M.E.D.).

Ribbons, gold and silver braid and strips of coloured cloth were purchased and used as appliqué on skirts, head dresses, aprons and caps. In older and finer examples of embroidery, silk was used, and was locally produced and dyed.

B A 291 531

In Albania and the south silk is the usual medium for embroidery, which decorates shirts, muslin aprons and japangi, although on some head scarves from Zadrima and the Bulgarian woman's costume from Monastir, which are decorated in the well-known Turkey red, the material used is cotton or very tightly twisted wool almost like a fine cord. Both silk, woollen and cotton threads are of home production. Amongst the photographs given by Miss Durham is one of a Moslem man spinning silk on a roadside on the outskirts of Scutari (Skodar). Gold thread is much used, and strips of beaten silver and brass are worked into the headings of braids.

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Braiding and cording are amongst the other important forms of decoration, narrow braids and ends of wool, silk and gold thread being hand plaited and twisted. Coats of the sleeveless type, both for men and women, the short jelek, the three-quarter length giubba, and the men's full trousers (Plate V. "*1*") are often decorated with cords and braids sewn down in beautiful curved designs. The "elaborate embroideries on the japangi and the handsome braided designs are usually the work of men Albanian tailors". (M.E.D.).

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Until in recent years foreign dyes, imported in small packets, were sold in the shops the women themselves dyed their materials. Most of the examples in this collection have been so coloured with vegetable dyes; black being obtained from ash bark (*Fraxinus excelsia*); green from flowering rush with the addition of copper sulphate which was got from the shops; yellow from sumach (*Rhus cotinus*); red

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
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Croats EF4

from madder; reddish brown from green walnuts (*Juglans regia*) and blue from copper sulphate.

Metallic decorations are also worn, and are almost always hand made by the men; large ornaments and belt clasps of silver or silvered brass are worn at the waist, silver coins and imitation coins are worn as a trimming to caps, and as necklaces and pendants to girdles. Ear-rings are also worn by some Slav peasants, especially Moslems. "The little ornament made of a small brass thimble and coloured beads was worn as a dangle at the end of the long pigtail. The pair of long plaits on either side of the face of the Bosnian woman in the frontispiece are ornamented with coins, tassels of beads and this thimble."

"Many of the objects worn on head-dresses are amulets to keep off the "evil eye" and include also such things as cowries and, in Bosnia, small mirrors." (M.E.D.).

CHAPTER III.

Women's Costume in the Central and Coastal Areas of Yugoslavia.

The main features of the costume worn (by all but the Moslem women) in the central and coastal areas of Yugoslavia are shown by the illustration of the Orthodox Bosnian woman (see Frontispiece).

In this area three cultures have influenced costume and its decoration, Central European culture which has travelled along the river valleys from the north, Mediterranean culture through Italian influence on the Dalmatian coast, and Balkan culture with its own Oriental tendencies. The married woman's costume consists of a long or medium length *shirt*, embroidered at the neck, front-opening and on the sleeves. The shorter type is similar in style to that shown on Plate IA, and the longer to that on Plate IXA, but without the embroidery at the bottom edge. A full, fairly long *skirt* of woollen or felted cloth is worn in the winter, and in summer may be exchanged for a linen skirt, sometimes closely pleated, with wide horizontal bands of cross-stitch or embroidery. A *girdle* of either folded linen with embroidery, or a tablet-woven belt such as is shown (Plate IVe) with its end hanging down in front, is worn around the waist and helps to keep up the heavy *apron* of tapestry weaving with its deep fringe (Plate III). A *short coat* of woollen cloth with embroidered decoration, often sleeveless, is added for outdoor wear, and in winter a longer coat with side gores replaces it. This is also often sleeveless.

In the coastal area and some other parts of old Bosnia and Herzegovina a *jelek*, or zouave, is worn, similar in shape but differing in colour from those in Plates X and XI, which are from the southern area.

Married women in many districts of Bosnia wear their hair in two plaits hanging down over either shoulder in front, and as a *head-dress* have a diagonally folded kerchief, generally cream or white in colour, with the back corner embroidered and a red ribbon along the edge. In the coastal district a fringe is also added to the head-dress (Plate IVa).

On the feet thick *woollen stockings* ("sharapa") are worn, and over these, handsomely decorated short socks, which act as slippers in the house and are replaced by leather "opanke" for out-of-doors (Figure 9).

[Text continues on p. 14]

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Contemporary Macedonians EF8
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the women of Zagreb always have a band of clipped wool, resembling fur, along the lower edges of their jackets, and those of Dubrovnik have particularly narrow fronts, probably to display the wide type of oshvitza which is popular there.

As the most important of the jeleks in this collection are from the southern area of Yugoslavia or Albania, detailed descriptions and drawings appear in Section II, but there is one example from Bosnia, of which Mrs. E. L. Hickson was the donor though the specimen was collected by Miss Durham. A description of this follows :—

No. 1936-117. It is an excellent specimen of fine silk cord braiding in black and white, with two braided straps which meet to form a fastening in front, with hooks underneath and three beautifully braided buttons on the top.

The material used for the garment is a black woollen face cloth of very good quality, probably of Austrian origin. Rows of white silk cord and plaited black silk braid alternate to form a border round the sleeve opening and around the neck and front, and a waved design at the lower edge of the jacket. This waved style is common to many Macedonian and Albanian examples so that, although bought in Bosnia, this can hardly be considered a typical Bosnian specimen.

The back and under-arm portions of the garment have a conventional four-petalled flower design in white silk braid, with another white motive which appears to be the leaves of a plant like an arum growing in a basket or pot. The ground is filled in with black silk cord work.

The front opening has the usual added flaps at each side decorated with fourteen half-buttons in moulded brass, and the whole garment is both elegant and handsome.

CHAPTER VI.

Aprons (Pregaca).

The aprons which form such a distinctive feature of the women's dress are heavy, and should be very hard wearing. They are mostly woven in the tapestry manner, that is, each motive is darned in on the warp threads whilst these are stretched on a frame or in a loom, by means of a needle or a spool like a small netting needle. Tapestry weaving is generally worked on the wrong side, and its modern equivalent in embroidery is needle-weaving. The warp in these aprons is made of hemp, and the weft is usually a harsh, rather coarse wool, dyed either dark blue, dark red tending towards maroon, dark brown, yellow or green. When white is needed a bleached hempen yarn similar to the warp is used.

One example from Banjaluka (No. 1935-80) is worked in a different manner and, with the exception of a few strands of coarse wool, a fine hempen yarn is used for both warp and weft, the latter being dyed several colours. The patterns in the apron appear to have been woven on a four-heddle loom, and are variations of the well-known "monk's belt" design.

All the aprons are heavily fringed down the sides and along the bottom edge; these fringes, which vary in depth from four to eight inches are generally made of coarse, dark wool, but some are intermingled with black goat's hair. They have been made with the aid of tablets as all have headings of a simple tablet weave.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Croats EF4
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Serbs EF6
Albania EG1

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By using different colours of silk a pattern of greater effect is produced, in this case larger squares of orange and black, consisting of nine small ones, are arranged alternately to form diagonal rows, divided by rows of single small squares in self colour. Each large square has the central small one worked in gold thread, and the edges of the girdle are whipped with self-coloured silk.

Footwear.

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All over the Balkans and in Albania both men and women of the peasant tribes and of the hill tribes wear two pairs of thick, knitted woollen socks, the outer pair being elaborately decorated with appliqué and embroidery on top of the knitting, and forming a sort of slipper when the outdoor sandal is discarded on entering the house. "In Yugoslavia these over-socks are called 'opanke', in Albania 'opangi' and in Rumania 'opinstsi'. The sandals are made of roughly dried hide, and when newly made the soles are soaked in oil till pliable. This helps to mould them to the foot, and the pliability of the leather gives the toes a good grip, especially on rocks or when climbing." (M.E.D.).

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With the exception of a pair of leather opanke from Nish (Niš) in Serbia, made to fit a child (No. 1936-62), the opanke and socks in this collection are all of Albanian origin. They are illustrated and described in Section II.

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PLATE V.—Roman Catholic Married Woman of Scutari. Sketch by M. E. Durham. (1903-26).

[Facing page 34]

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Albania EG1
Bulgaria EE1

SECTION II.

CHAPTER VIII.

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Albania and Southern Yugoslavia. The Costumes worn by Men and Women.

After experiencing nearly five hundred years of Turkish rule it is not surprising to find that much of the costume in Albania and in southern Yugoslavia, which as far north as Pljevlja and Priboj was part of Turkey in Europe until 1913, if not actually Turkish in character shows very strong Turkish influence.

There is also much greater variety in the garments worn by the hill tribes and the peasants and the townsfolk, therefore in the description of those in the collection it has been found advisable to group specimens on some of the Plates so as to give an indication of a complete costume such, for example, as that of the Bulgarian woman from Monastir (Bitolj) (Plate IX), the Catholic woman from Scutari (Plate V), and the essential parts of a woman's dress from Zadrima (Plate X).

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Franz, Baron Nopcsa says that as early as 1912 international European dress had begun to be adopted, more particularly by the men, the young Catholics of Scutari deprecating the older styles, and wearing a combination of European garments with the older head-dress, the fez, and shoes. The younger women also have to some extent discarded the wide trousered skirt and the veil; therefore as all the specimens in this collection belong to the period previous to 1914 they represent native dress when it had its own individuality and, as such, will become increasingly valuable as records.

The following short lists of garments worn by women and men in some of the different districts have been compiled from the collection, and from the works of Baron Nopcsa* and Max Tilke†.

A Catholic woman from Scutari would wear:

(a) A shirt ("kmis") with sleeves, sometimes gathered at the wrist, either short in the body or of three-quarter length.

(b) A full-trousered skirt, often of striped silk, similar to the Moslem example on Plate VIe or "enormous baggy trousers formed of a very wide and much gathered skirt of imported, glazed, purple-black calico, the lower edge of which was sewn together leaving a hole at each corner for the feet. This was not really a trouser, as the legs were not divided, and was very cumbrous" (M.E.D.).

(c) Some form of girdle, either striped silk or a long strip of material with embroidered ends (Plate XVIF).

(d) A sleeveless coat ("giubba") with full skirt reaching to the knees (Plate XIII).

(e) A square of dark or light cloth as a head-dress, or a large net or gauze, embroidered veil, the latter being worn by married women only.

* Franz, Baron Nopcsa: "Albanien, Bauten und Geräte." Berlin, 1935.
† Max Tilke: "The Costume of Eastern Europe." London, 1926.

[Text continues on p. 36]

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Albania EG1

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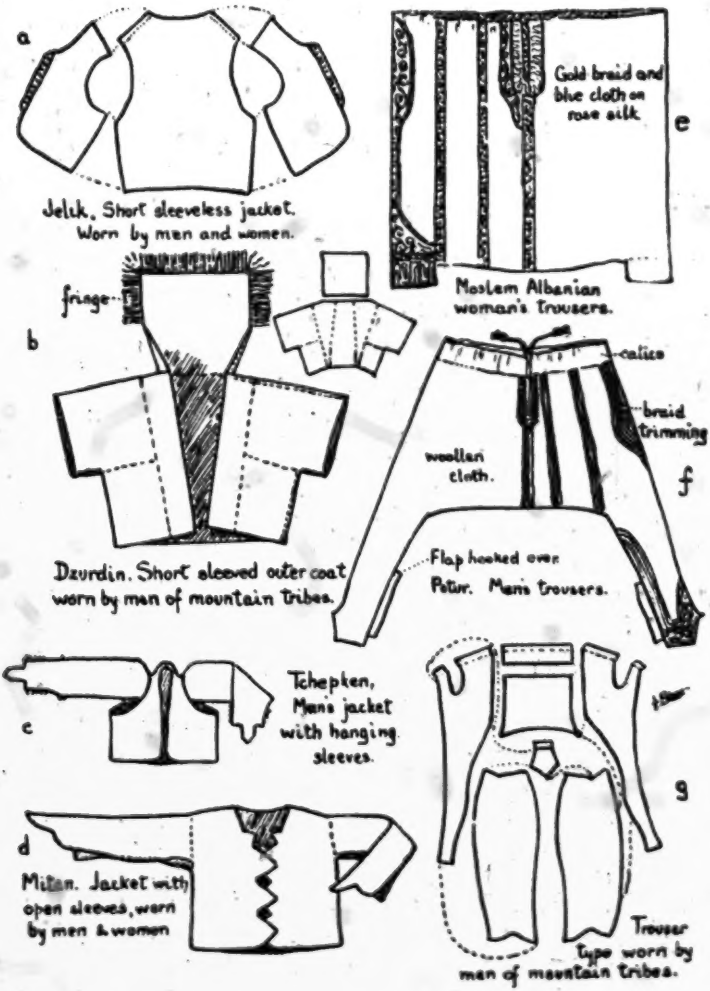

PLATE VI.—Patterns of some Albanian garments. a, b, d, g. From "Albanien," by Franz Baron Nopsca. c, e, f, Adapted from "Costumes of Eastern Europe," by Max Tilke.

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(f) Turkish shoes.
(g) " Bunches of coloured handkerchiefs hanging from the pocket hole of the giubba or coat under the japangi " (M.E.D.).

[292] Married Catholic women for outdoor wear add a " japangi ", that is, a large scarlet cape with brilliant embroideries, having a flap down the back to be used instead of the square head-dress or the veil (Plate XII).

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531 The men wear a shirt and folded girdle, often of striped silk, through which weapons are thrust, short Turkish trousers (Plate VIf), a sleeveless jelek (Plate VIa), or a jacket with open sleeves (Plate VIc and d) and a small round hat with a tassel, like an old-fashioned smoking cap (cf. Plate XVIb).

The Moslem women of Scutari wear :—

(a) A similar shirt, but with wide open sleeves, often elaborately embroidered and usually of fine muslin.
(b) Full Turkish trousers of striped or embroidered silk or gauze (Plate VIe).
(c) A short-waisted jelek, or a long-skirted coat without sleeves or, for older women, with bell-shaped sleeves.
(d) As head-dress, a cap decorated with coins or a thick yashmak.

The women of Zadrima, a town on the River Drin, wear :—

(a) A shirt of similar style to those of Scutari, but sometimes with a cross-over front like a Chinese jacket fastening on the wrong side.
(b) Full skirts of heavy material, accordion pleated.
(c) A jelek, usually ornamented in scarlet and yellow.
(d) An apron which may be of the heavy tapestry type or of muslin, embroidered.
(e) Long scarves with decorated ends for head-dresses.
(f) Knitted and embroidered leggings and sandals (" opanga ").

The men of Zadrima wear a jelek, either sleeveless or of the half-sleeve type (Plate VIc) over their shirt, Turkish trousers with elaborately hand-braided designs on the hips and outside of legs (Plate VIf), a leather belt for weapons and a round cap-like hat.

Another type of costume which is worn in many parts of old Macedonia is that of the Bulgar woman from Monastir (Bitolj), where the long shirt of heavy linen or calico (Plate IXa), heavily embroidered at the sleeves and hem, acts also as a skirt, and is girdled at the waist with rows of cord forming a sort of corset, which is decorated with silver ornaments. A handsome heavy tapestry apron worked in scarlet (Plate IXc), and a wide scarf (Plate IXb) with heavily embroidered ends complete the costume.

This type of garment, with its long front opening, is a very ancient form, and is similar to some of the early Egyptian garments*.

The women of the mountain tribes wear :—

(a) A shirt, sometimes with cloth sleeves decorated with coloured strips of felt, similar to the trimming on the skirt.
(b) A full skirt of heavy cloth with appliquéd patterns.
(c) A jelek or a jacket (" mitan ") (Plate VId) in which case the shirt does not have sleeves of cloth.

* L. E. Start : " Coptic Cloths." Bankfield Museum Notes, Ser. II. No. 4.

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Albania EF1

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(d) A heavy tapestry worked apron, or possibly two, one at the back and one at the front.
(e) A woollen sash round the waist and over it a leather belt, sometimes with metal ornaments or chains.
(f) Long scarves or square kerchiefs as head-dresses.
(g) Thick knitted socks with embroidered ornament, and leather sandals or opanga.

CHAPTER IX.

Materials and their Decoration.

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It is interesting to note that other materials besides those described in Section I. are used in making the garments worn in the south. The shirts, instead of being either of handmade linen or heavy calico, are more often made of fine muslin with silk stripes, or of an open crepe-like cotton fabric, both home spun and woven. Sometimes they are of striped silken fabric. Muslin with silk stripes is used for the daintier types of aprons which often have silk embroidered borders.

The trouser type of skirt is either of hard wearing, dark, cotton cloth, imported material, or of striped silk or even gauze of local manufacture, and may be handsomely embroidered, often with the addition of gold thread (Plate VIe).

Head-dresses in the form of scarves or kerchiefs for gala occasions may be of silk or cotton gauze, or of silk striped muslin, with silk stitchery and gold and silver embroidery (Plate XV). Fine handmade silk and cotton nets, as well as imported material, are handsomely embroidered to form the large lace veil (Fig. 8).

The sleeveless jelek and giubba are usually of fine woollen cloth, and are elaborately braided with plaited silk and cords.

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When heavier material such as linen or thick cotton cloth is used in garments like those from Monastir (Bitolj) and some of the odd sleeves, the embroidery is nearly always in Turkey red with touches of gold and black.

All the colourings tend to be gayer, and yet are often very refined in their choice, and the use of gold in the form of thread and plate is widespread.

In the embroidery, cross-stitch gives place to petit-point; pulled stitches (which produce an open work effect); satin stitch; double running for outlines; and fancy filling stitches, which provide great variety. Needlepoint decorates the edges of shirt sleeves, scarves and bedspreads, which are often of exquisite workmanship.

Some of the patterns and the method of working the stitchery are included in the following chapters which deal with the various parts of the costume from these areas.

CHAPTER X.

A. Women's Shirts.

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The women's shirts from Albania and the south of Yugoslavia are of two forms, the shorter type worn with either a full cloth skirt, or the wide-trousered variety, and the long form, which is shirt and skirt combined.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Montenegrins EF5

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The former type are of fine hand-woven linen, thin imported calico (Plate I), plain muslin, muslin with cotton or silk stripes, or of striped silk.

The collars and front-openings (" oshvitza "), even of the finer muslin examples, are worked on hand-made linen and applied to the garments, but some sleeve decorations, such as those on the unfinished example No. 1936-69, are worked in silk on the sleeve itself.

Many of the shorter type of shirts are of three-quarters length, and have shaped gores or gathered pieces let in at the sides.

The longer type, of shirt and skirt combined, is always made of a strong cotton or linen cloth, and is heavily embroidered at the neck, sleeves and hem where the heaviest wear may be expected.

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No. 1936-43. This large size shirt (" kosulja ") from Montenegro has a striped, hand-woven, muslin top and sleeves mounted on to a wider and larger body of imported calico. The cut is the same as that of the shirt from Kolašin (Plate I) except that the side pieces are gored. The garment measures 31 inches (78·8 cm.) in length, 19 inches (48·2 cm.) across the shoulders and 29 inches (73·7 cm.) across the bottom hem. The sleeves, including a poor quality of imported lace edging, are 22 inches (55·9 cm.) long and 9½ inches (24·1 cm.) wide when made up.

M
[531]

The decoration is limited to the collar and front-opening, which have variations of the Herb Paris motive (Plate VIIc) (described in the following chapter) worked in black, dark green and red in rotation, with touches of gold thread, with which the edge of the opening is also neatly buttonholed. The work is done on fine linen which is applied to the muslin shirt and attached by closed herring-boning in gold thread, a happy addition to its generally attractive appearance.

No. 1936-48. A shirt of normal size from Montenegro, measuring 20 inches (50·8 cm.) in length, 17 inches (43·2 cm.) across the shoulders with sleeves 20 inches (50·8 cm.) long, including a narrow edging of imported lace, and 8 inches (20·3 cm.) wide when made up.

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The garment is of hand-woven muslin with broad and narrow self warp stripes. The collar and front opening have borders of what appears to be a variant of the pear pattern (see Ch. XB) worked in rotation in red, gold, dark blue and gold. The border is finished off with two rows of Slav stitch in gold and close buttonholing at the extreme edge, and the oshvitza is attached to the garment by a row of closed herring-boning in gold thread. The whole effect is rich.

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No. 1936-69. An unfinished shirt of fine hand-woven muslin of an open weave having a broad silk warp stripe at the edge of the cloth. The shirt comes from Durazzo in Albania, and is of the rather long type and a large size. The width across the shoulders to the ends of the sleeves is two yards (182·9 cm.) and the width of the body part at the hem one yard (91·5 cm.). The muslin itself is only 17 inches (43·2 cm.) wide and has 60 warp ends and 50 weft picks to the inch, and is an open weave of very tightly spun, natural coloured cotton which produces a pleasant crepe-like surface. The satin warp stripes at the side are 1¼ inch (3·2 cm.) wide. The narrowness of the cloth necessitates two widths being used for the sleeves and four for the body part, the one at either side being gathered in at the waist where a triangular gusset of fine imported cloth has been inserted.

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Montenegrins EF5

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The neck of the garment is uncut, but the ends of the sleeves are beautifully embroidered in natural coloured floss-silk in a conventional flower design worked in satin-stitch and pulled-stitch to which the open weave lends itself. Below this border is a chevron design in pulled-stitch with the triangles filled by a little chequered square in satin-stitch. At the extreme edge is a beautiful needlepoint lace of unusual design worked in natural coloured cotton. The whole border is an example of delicate workmanship.

B. Oshvitza.

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The little worked borders, called oshvitza, which form the collars and outline the front-openings of the shirts are always worked separately from the garment and applied to it by plain or fancy stitching. The specimens in the collection are nearly all from Montenegro. As has already been stated, the young girls work them in their leisure moments and whilst tending sheep, and are often quite willing to sell what is a bit of exquisite stitchery for about a shilling.

The material used is generally a fine hand-woven linen, and two strips are needed, one for the collar band and one for the front-opening. As the length of the collar embroidery varies from 14 to 16 inches (35·6 to 40·6 cm.), and that for the front from 13 to 15 inches (33 to 38 cm.), strips of linen 3 inches (7·6 cm.) wide for the collar and 4 inches (10·2 cm.) for the front, and about one inch longer than the required length are used.

The two little borders for the front-opening are worked parallel to one another about an inch apart as shown at a, a^1 (Plate VIIA), and then just at the inner edge of the work the cloth is doubled back and the folded edge buttonholed over. This process is indicated in the lower part of " A ". When the front is applied to the garment, the strip is cut between the two " a's ", and helps to neaten both the right and the wrong sides of the opening.

The worked strip tacked on to the left hand side of " A " is the collar piece.

Nos. 1936·24—41. There are eleven complete sets, three front-openings and two collar pieces in the collection. All are Montenegrin in origin, and they include a variety of patterns, many of which are traditional " . . . and are copied from one another without any marking out. The wife of the German Minister at Cetinje at the time of the Balkan wars had collected two hundred different patterns." (M.E.D.).

A few of the more interesting patterns in the collection are illustrated on Plate VII where, at " A " (No. 1936·24), there is a very popular and neat little motive known as " . . . ' mala krushka ' or little pear. The wild crab-pear is common in these lands, hard and astringent, but with a pear flavour." (M.E.D.).*

The pattern at " B " (No. 1936·26) is called " . . . ' kukatcha ', the scorpion fly. It appears to represent a fly with bent tail and sting, the group of three alternating stitches at the top being wings. ' Krstatz ' figured at ' C ' (No. 1936·25) is a stylised form of the four-leaved Herb Paris, which has four leaves with a berry in the middle." (M.E.D.).†

Combinations of motives are often made, and there are many varieties of the motives themselves, whilst another example at " d " on Plate I is similar to one named

* M. E. Durham: " Balkan Peninsula. Place Names." *Man.* March 1923.
† M. E. Durham: " Some Balkan Embroidery Patterns." *Man.* May 1923.

[Text continues on p. 41]

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Bulgaria EE8
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B 292 286 531

An elaborate border surrounds the apron which is edged all round with a row of fringe, about an inch in width, in red and browns, but at the lower edge by two additional rows of short fringe in scarlet and crimson, and then a four inch fringe of scarlet backed with brown, having a handsome wrapped heading three-quarters of an inch deep.

The heading of the first narrow fringe is of strip brass made into flattened tubes round bunches of the threads, next to this comes a row of black and white beads, then three rows of brass tubes used like long beads, a three-quarter inch band of gold braid with an open lace edging of gold measuring another half inch. The whole border is finished off by another row of alternate black and white beads (Fig. 6 " c ").

At the lower edge of the apron as shown at " C " on Plate IX two more rows of the gold braid are added as well as the deeper fringe. All this heavy work at the lower edge of the apron is strengthened at the back by pieces of felt at the corners and a broad woven black and white braid above the top row of the fringe.

In addition to these garments the woman might wear a jelek and, for out-of-doors, a fairly long white woollen coat with more embroidery or braiding.

CHAPTER XII.

Some Garments from Zadrima.

A 291 286 531

The group of specimens illustrated on Plate X are the more decorative parts of the attire of a peasant woman from Zadrima, a town near Scutari, on the River Drin. The colouring is predominantly Turkey red with touches of yellow, white (either as background or ornament), a little green and a little dark blue.

In addition to those articles shown there would be a shirt with decorated oshvitza, perhaps with the opening as a cross-over, and a full skirt of heavy material.

No. 1935-28. The jelek (Plate XA and B), which was worn over the shirt, has a foundation of a diagonally woven cotton cloth, like a twill, which from the irregularity of the weaving appears to be of home production. This is stiffened with parchment or some similar substance and lined with a fine imported, slightly glazed calico.

The garment is 12 inches (30·5 cm.) deep and 17 inches (43·2 cm.) wide, and has two added flaps of scarlet felt in the front which are decorated with half buttons of gilded brass.

It is bordered, and the back divided into panels by an inch wide band of plaited braids made up alternately of three square plaited red braids each having eight strands, and four variegated braids in red, yellow, white and black consisting of four red, two black, two red and two yellow strands. Eight of the threads in the latter are used as two groups of four for cores over which the other two are plaited, a new colour pair being taken from the core as required. Inside the plaited border round the neck and down the front a bright strip of gold and scarlet ribbon is applied, this is represented by the dotted band in Plate XA and B.

The two shaped panels in the front are ornamented by lines and an Ionic wave pattern made by sewing down side by side a scarlet and a yellow cord.

[Text continues on page 49]

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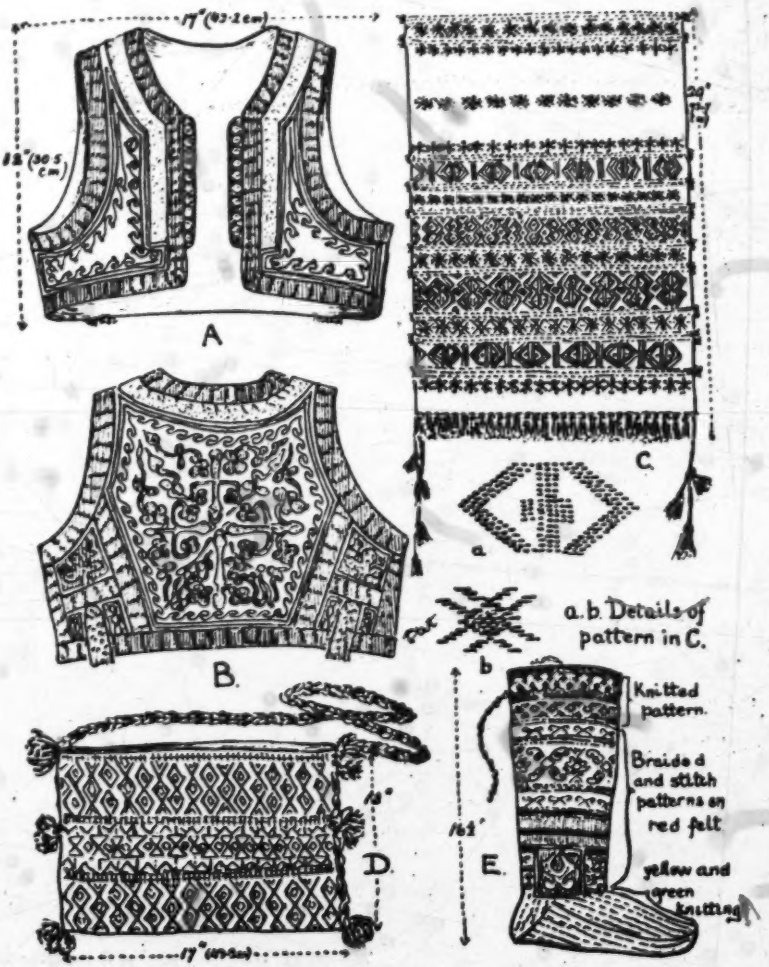

PLATE X.—A Zadrima woman's garments. A, B, Front and back of jelek. C, Half of head scarf. D, Knapsack market bag. E, Legging.

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Albania EG1

The principal panel on the back has a white ground outlined by border lines and a similar wave worked in the same way, but the conventional flower pattern which fills the rest of the space is braided solidly in red cord, with eight radiating wavy motives in yellow. The two side panels are very simply braided with yellow on a background of scarlet felt. "The braiding is done entirely by men." (M.E.D.).

No. 1936-60. The Zadrima woman's head scarf is nearly five feet long without its little corner tassels, and eighteen inches wide. One half is shown on Plate X at "C". It is made of a fine, but rather open, tabby weave of cotton, dyed pale yellow, and in the unworked part there are some thicker weft stripes in natural coloured cotton. It is heavily and handsomely decorated for most of its length, and the lay-out and design of the patterns is indicated at "C", where the dotted lines which separate the geometrical patterns represent a series of weft stripes, mainly red but with touches of dark blue. These stripes are woven over groups of warp threads, each spool carrying a bundle of weft threads, as many as six or eight very fine ones being used. The patterns themselves are also worked in with similar bundles of weft threads, and have been woven into the cloth by means of a number of free spools, one for each colour in each motive. The result is a very much raised design of great richness.

A similar result could be obtained by embroidery, but the pull of the multiple threads used would be greater and the raised effect, both on the back as well as the front, much less.

It will be noticed that alternate rows in the pattern are the same, the device at "b" on Plate X being the motive. Although these patterns are the same they are not worked exactly under one another, which suggests that the woven pattern is not dependent upon an elaborate arrangement of heddles but rather that there were the usual two heddles necessary for the tabby ground and a third, or a shed stick, which lifted two and kept down three warps to form a shed for use in picking up the patterns by hand with the free spools.

"It is of some interest to note that recently the French Customs House refused flatly to believe that similar work was woven, and declared the border to be hand-embroidered, and wanted to charge it as such. Such handsome head-dresses are no longer made." (M.E.D.).

A festival head-dress from the same district is described in Chapter XV, where other head-dresses are discussed.

No. 1935-77. A bag, measuring 17 inches (43·2 cm.) wide and 12 inches (30·5 cm.) deep, which goes with the jelek, head-scarf and leggings, is worked with free spools on a rather open hand-woven cloth, exactly in the same way as the scarf, but is a coarser piece of work and less interesting in colour, which is again mainly red with touches of dull yellow and black (Plate XD). There is one interesting difference, however; in this example the patterns are carried out in coarse wool whilst in the head-scarf the work is done by very fine cotton thread used in bundles.

A thick, three-stranded plaited cord in red, black and yellow, just over six feet long, is attached along the sides of the bag and forms loops for carrying. The bag is worn over one shoulder and leaves the hands free. The sides of the bag are seamed to the cord, and three thick woollen tassels decorate each side.

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No. 1935-68. One of a pair of leggings for a Zadrima woman is illustrated at "E" on Plate X. The foundation is of knitting done in coarse wool, the foot portion striped in yellow and green, two stitches of each colour alternately, and the top portion in the design indicated at "E", in red and black.

The part below the latter is covered as far down as the ankle with red felt upon which braided patterns in scarlet, yellow and white are sewn down, and five rows of fine stitchery taken right through the knitting divide each set of motives.

The outer side of the legging is the part that has been drawn. On the inner side is a plainer panel, divided for the whole length of the felt, finished off with a felt flap, and both sides of the division hooked together with strong brass hooks and eyes. This arrangement ensures a well-fitted legging which is warm, comfortable and decorative. Over the knitted foot part a leather "opanga" would be worn.

[177] "Similar leggings, with local differences of pattern and colour, were formerly worn in many districts. This was the only pair I was able to obtain." (M.E.D.).

CHAPTER XIII.

Women's Jeleks.

In addition to the jelek on Plate X worn by a Zadrima woman, there are five others from Albania in the collection.

These little sleeveless jackets or zouaves are worn by both women and men in many districts and are usually beautifully decorated, chiefly by braiding, which is done by Albanian tailors. Amongst those not yet described is one of outstanding workmanship and design, that presented to Miss Durham by the Beys forming the provisional government of Berat in July, 1913, in token of gratitude. She says, "Korcha was occupied by Greek troops in the Balkan war of 1912-13, and the Greeks claimed it. Along with Mr. H. W. Nevinson (the famous war correspondent), I rode three days over the mountains, arriving at Berat early in the morning, and drafted a telegram to the Council of Ambassadors in London as a petition from the inhabitants of Korcha saying they wished to remain Albanian, and Koreha remains Albanian to this day as a result of that desperate ride."

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No. 1937-19. This jelek, which has a foundation of black face cloth, either Austrian or Italian in origin, is entirely covered with gold embroidery, both raised and flat, in which expert use is made of gold thread or passing, gold cord, purl and sequins.

The design on the front, of conventional eight and four-petalled flowers connected by graceful curves and mingled with raised geometrical forms, is so elaborate that a reduced drawing of it would be unsatisfactory, but a small portion of one corner of actual size is reproduced in Fig. 7b, which also shows the four rows of plaited gold passing divided by three rows of gold cord which border the whole garment.

The back has a large bi-symmetrical motive which fills most of the space, and is bordered by the same design that almost encircles the armhole. A part of this border from near the lower edge at the back is given on Fig. 7a. The little added flaps at the front, usually found on jeleks, are absent from this specimen, being re-

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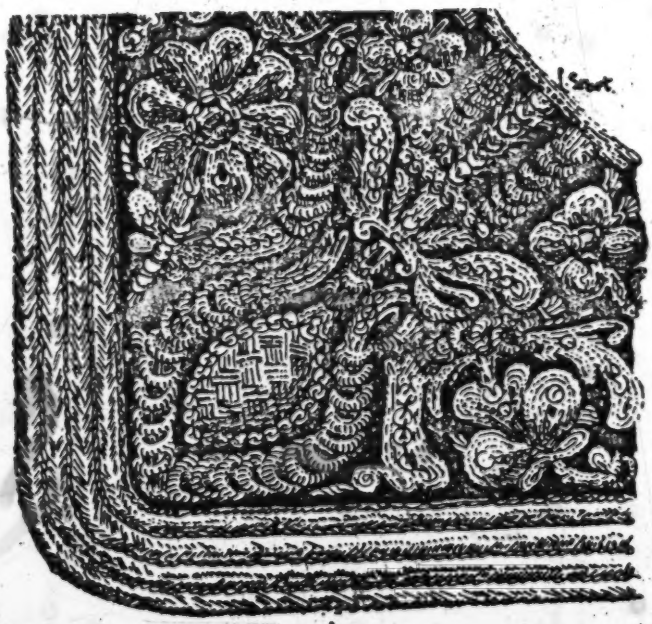
placed by gold lace of a continuous wave pattern similar to the Ionic wave. Two buttons are wrapped with gold thread in a manner like those enlarged at "d" on Plate XI, and plain loops complete the fastening. 291 286 531

The garment is lined with yellow cotton material, nicely printed with red, daisy-like flowers, which appears to be English in origin.

a



b

FIG. 7.—Gold embroidery on presentation jelek. a, Portion of border surrounding back panel. b, Small portion of decoration on the front.

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Great richness of effect is produced by such close work in gold, which can only be compared to expert church embroideries, or those decorating some diplomatic uniforms, although the technique is much finer than is usual on these latter garments.

No. 1935-75. A very elegant jelek of violet velvet, almost entirely covered with gold cord and matching violet silk braids and cords, which comes from Ipek (Pec) and belonged to a Moslem woman, has a rather pathetic history. "In the Balkan war of 1912-13 the Montenegrins took Ipek and treated the Moslem inhabitants with hideous brutality. Numbers fled with little but what they stood up in, and sold their garments to buy bread. This was sold by one of these poor victims who had been well-to-do." (M.E.D.). The front and back of the little jacket are illustrated in Plate XI at "A" and "B"; but the refined richness of the purple braiding round the edge and outlining the panels, and the rows of patterned cord work surrounding the gold motive in the centre of the back, cannot be successfully given, as if these parts were made dark as they are in the garment details could not be effectively shown. Gold cord braiding decorates the long narrow front panel (a part is shown at "b"), and there is a little running border on the collar (Plate XI "a"). The inside band, which appears light in the drawing (Plate XIA) consists of eight rows of plaited gold passing sewn down with purple silk. The two side panels in the front (Plate XI "c") have the gold ornament worked in twisted gold thread with the background filled in by rows of purple silk cord. The side panel at the back is similarly worked. Finally the front-opening has sixteen very handsome gold buttons, each made by covering a wooden mould with gold thread, a little purple cord as contrast to emphasize the arrangement of the wrapping, and seven coral beads (Plate XI "d").

[27]

The jacket is lined with a printed cotton lining of mid-Victorian design.

No. 1936-42. Fine black cloth is the foundation of the third jelek, which is bordered by five, plaited, black silk cords, which along the lower edge of the jacket form a large Ionic wave design, each spiral being centred by a rather poor variety of gilt ribbon.

The same ribbon is placed as a stripe down the front, and between it and the braided edge there is a neat little pattern of leaves with a wavy stem worked in gold cord.

The back of the jelek has a centre and two side panels handsomely braided in white silk cord. The design, with its four-petalled flower, has a great similarity to the one on the back of the Zadrima jelek on Plate X, but is much more finely planned and worked. Raised centres of cord enhance the effect of the flowers and form the mid-rib of the conventional leaves.

The white cord design has a fine black cord outline but the black background renders this almost invisible. A black and white braid sewn in close loops finishes off the curves at the lower edge, and on each of the little added flaps in the front there are ten half-buttons in gilt brass.

No. 1939-1. The fourth of the jeleks in this group is an example of one covered entirely with work in gold braid.

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At the lower edge it has the waved border, so usual in the south, consisting of four parallel rows of plaited gold braid, which are carried up the front and round the neck also. The small panels on the front have a leaf design with a raised midrib

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8 rows of plaited gold thread sewn down with purple silk
A
Lines indicate rows of silk plaited braid in purple
B
a. On collar.
b On front
c. Side ornament.
d. Button.
e Border on back panel.

PLATE XI.—A, B, Front and back of "jelek" of reddish-purple velvet, elaborately decorated with braided patterns worked in fine cords and plaits made of purple silk and of gold passing. (From Ipek, Albania). a, b, c, e, Details of patterns worked in gold. d, Side and top of button covered by gold cord with red coral beads.

similar to "d" on Plate XIII. The back is divided into three panels, like the Zadrima example on Plate X, and these panels are entirely filled with the popular four-petalled flower motive, having a raised ring in the centre.

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291 286 531 The whole of this pattern work is braided in fine gold cord, and the usual half-buttons of gilt brass decorate the little added flaps on the front, just like the Zadrima example.

No. 1936-119. The last of the jelek in this group is another beautifully gold embroidered one given by Mrs. E. W. Hickson, which belongs to the magnificent gold braided giubba (No. 1936-118), described later.

It is made of an extremely fine black face cloth. The fronts are entirely covered by braiding in fine gold cord, four, six and many-petalled flowers growing out of sweeping curves fill most of the space, with leaves and smaller flowers in between. Most of the flower petals are slightly raised as in the presentation jelek (No. 1937-19).

The neck and front edges have broad bands formed of a series of gold plaited braids laid closely in rows in a similar manner to the other examples, and the plain back of the garment is also outlined and the seams emphasised by similar plaited braid and gold cord. This garment is particularly interesting as the worn-out [296] lining has been removed and the method of strengthening the cloth with parchment before working the braiding can be plainly seen.

When this garment is compared with its companion giubba it will be noted that a plain back was necessary as that of the giubba itself is heavily gold braided (Plate XIV).

CHAPTER XIV.

A. The Costume of a Roman Catholic Woman of Scutari.

291 292 531 In Albania, as elsewhere, native costume is rapidly disappearing, but when these specimens were collected between 1908 and 1914 it was almost universally worn, a different dress in different districts and for different religions; and the charming drawing by Miss Durham which forms the introduction to Section II (Plate V) illustrates the costume of a married Roman Catholic Scutarene. The scarlet outer cloak or "japangi" is worn over a sleeveless coat or "giubba", of which only the edge shows in the picture, and from whose pocket slot depends a large fancy silk handkerchief.

Under the flap of the japangi, which can be seen being held in position on the head by a cord, a lace veil is draped, partly concealing the face, and a fancy muslin, embroidered apron hangs down in front of the baggy trousered skirt (Plate VI e) with its stiff ankle bands, which in this Catholic woman's costume would be red, although otherwise similar to the gold braided ones belonging to a Moslem woman of Scutari which are figured on Plate XVIc.

An embroidered muslin shirt is worn under the trousered skirt, and girdled with a striped silk scarf, or a needleworked girdle with long ends (Plate XVIf). White knitted socks and Turkish shoes complete this out-of-door costume.

The details of the various items in the costume are discussed in the notes which follow, with the exception of the veil which is described in the chapter dealing with head-dresses.

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B. The Japangi.

The japangi is the out-of-door cloak of a married woman, and is presented as a wedding gift from the bridegroom to his bride.* It is made of scarlet cloth or felt, often imported from Austria, and the handsome silk embroidery which decorates it is the work of Albanian men tailors. It is interesting to note that according to old archives "Scarlet cloth was one of the items the Venetians used to bestow on local Albanian chieftains in the days of Venetian domination in the Adriatic."†

The garment consists of two parts, the large circular cape and a rectangular flap for a hood which is attached to it (Plate XII a). Although the material is very wide there are some joinings, and a curved gore or a long dart is cut and joined together again to make the cloak fit well on the shoulders.

It is handsomely trimmed by three panels of embroidery, one on either side of the front, like the one at the left only in "b" on Plate XII, and one across the shoulders at the back (Plate XII c). These panels consist of strips, about an inch wide, of scarlet and dark red or maroon or black cloth seamed together to form a background of stripes upon which an elaborate pattern is solidly worked in chain-stitch in yellow, white, green and violet silk, the silk being home grown, spun and dyed in most cases. The joining of the front and back panels is disguised by a number of rows of plaited braids, plain yellow ones being used alternately with mixed red, black and white ones (Plate XII h). The silk strands of which the braids are made form a long fringe at either end (Plate XII g). "The embroidery is very noteworthy. It is done entirely by men, and the patterns are traditional and vary very little, a bird, possibly a dove (Plate XII f), a serpent (Plate XII e), flowers and an ear of corn (Plate XII d) are always included, and it was impossible to get any explanation from the embroiderers as to why these items were always to be found. After much discussion by one excellent worker with his fellows they decided that it must be some old tale, long forgotten. The flowers and corn may be fertility emblems as this is a marriage garment." (M.E.D.).

When a woman becomes a widow she removes the embroidered panels and substitutes some black stripes instead, whose arrangement is shown at the right hand side of the front view of the japangi at "b" on Plate XII. A sketch (No.1935-27) by Miss Durham of a Scutarene widow wearing a japangi with black stripes can be seen in the museum collection.

No. 1935-22. In addition to the japangi with the embroidery just described there are two other examples of the sets of embroidered panels, both from Scutari (Skodar), and one of which is drawn at "g" on Plate XII.

The fine felt stripes of which this ground is made are scarlet and very dark maroon, and the design and the technique of the embroideried work far outshines that of the other two specimens. Ivory silk chain-stitch, generally outlined in yellow, fills most of the important motives, but touches of pale blue, reseda green and violet appear here and there. The changes in the background colour enhance the richness of the general effect and part of the illustration at "g" on Plate XII has been filled in to give some idea of this variation in tone. The serpent, dove and corn

* M. E. Durham: "Some Balkan Embroideries." *Man*. Vol. XXIII. No. 5, 1923.
† loc. cit.

[Text continues on p. 57]

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PLATE XII.—Japangi. a, Pattern. b, Front. c, Back. d, e, f, Serpent, birds and corn or feathers from trimming on b, c. g, Half of embroidery on another japangi. h, Detail of shoulder braid.

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can be distinguished although exigencies of space prevent a large drawing of the design being available. The enlarged specimens on the plate are from the embroidery on the japangi shown at " b " and " c ". 291 294 531

No. 1937-6. The third example of embroidery for a japangi has a design worked in vivid orange, violet, emerald green and cerise outlined in white. The dyes are aniline and the result garish. The pattern, too, is not so good, the small four-petalled flowers dominating the design. The striped scarlet and black ground is made of a fine felt.

Those specially interested in the design itself will find a section of each of these patterns sketched by Miss Durham in her article on " Some Balkan Embroideries," in *Man*., May, 1923, Vol. XXIII, No. 5 ; and she also states in her letters that she has seen the dove and serpent design on the corner of the sleeveless coat which formed part of the wedding dress of the Crown Princess Militza, wife of the Crown Prince Danilo, of Montenegro, which is now in the possession of her friend who was the English lady-in-waiting to the Princess.

C. The Giubba.

No. 1935-32. One of the most elegantly cut of all the garments in the collection is the giubba, a sleeveless coat, figured on Plate XIII. It is part of the indoor dress of the women and girls of Scutari, whether of the Christian or Moslem faith, and is worn over the shirt and full trousers or trousered skirt. The skirt-like enlargement of the lower part can be traced back to Persian and Tartaric garments, and adds considerably to its graceful effect in wear (Plate XIII a). The giubba is made of a rich reddish brown face cloth of fine quality, and consists of five pieces, two fronts of fairly straight cut (Plate XIII b), a back which includes a long narrow gore tapering to the bottom of the skirt as shown in " c " on Plate XIII, and two circular shaped pieces which fit the gore and the side edges of the fronts. On the seam thus formed there is a long pocket-like decoration in which, at the bottom, there is a tiny two-inch slot, from which one or more patterned silk handkerchiefs may hang. [174]

As will be seen from the measurements given on the plate, the garment is such as would fit a small and slender woman.

The coat is handsomely braided in black, three kinds of material being used, a thin and a thick twisted silk cord, the latter being usually applied on top of a closely laid fine cord, as indicated at " d " and " f " on Plate XIII, and a plaited silk braid which is used in rows to make the waved border all round the front and circular skirt part. Above this waved band a version of the popular continuous scroll, like an Ionic wave, forms two rows of trimming and for its working two operations are needed, a single line of cord, the darker in the drawing at " e " on Plate XIII, is sewn down first, and then a second row with little twirls at the top of the curve fills in the spaces of the first.

Some indication of the style of the patterns and their layout has been attempted at " b " and " c ", limitation of space preventing enlargements on a more adequate scale.

11:Start E-4 (no date) 1939 EF1 Yugoslavia
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291 294 531 The narrow back of the garment, which is outlined by several rows of plaited braid is also completely filled with a design which in its use of four-petalled flowers has some affinity with the patterns on the back of the jelek figured on Plate X.

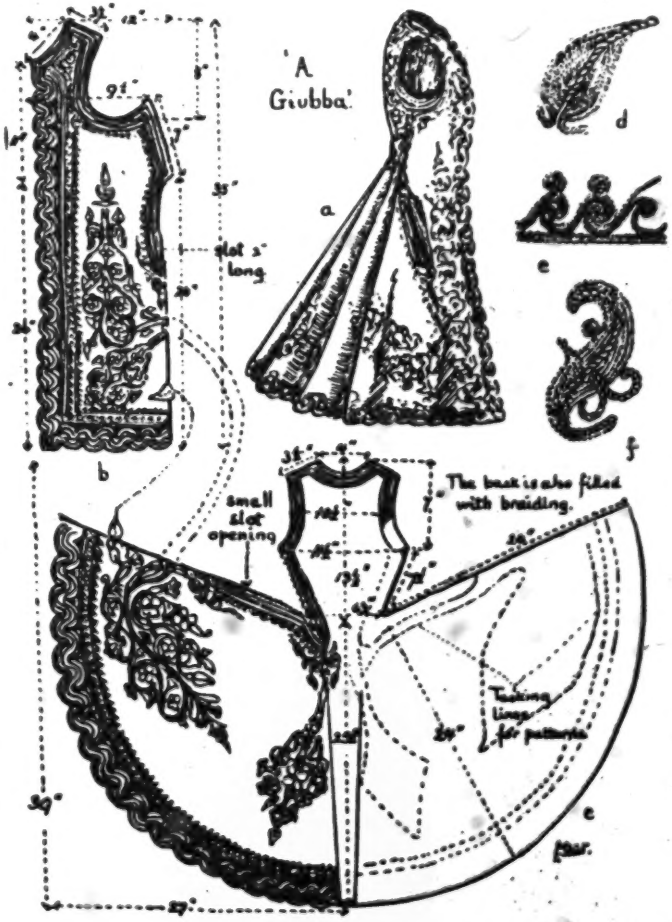

PLATE XIII.—A giubba from Scutari (now Shkodër). b, Front section. c, Back. d, e, f, Details of braiding.

[Text continues on p. 60]

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PLATE XIV.—A black giubba worked in gold.

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All the designs are filled in solidly with the fine cord, and detail, such as veining, emphasised with the coarser cord, the final effect of their flowing curvilinear designs in black silk on a dark background being very handsome, yet subdued.

No. 1936-118. The most magnificent garment in the whole collection as well as the most beautiful from an artistic standpoint is this Albanian lady's giubba or coat (Plate XIV), presented by Mrs. E. L. Hickson, a sister of Miss Durham.

It is of fine black face cloth decorated on the front, back and hem by handsome braided designs in fine gold cord.

The cut of the coat is very elegant and varies somewhat from that just described and illustrated. The garment is built to fit a slender woman and the same small back appears, outlined by solid bands of gold one and a half inches wide, made up of seven rows of plaited gold passing, with gold cord between, but the skirt part is much fuller.

A complete circle of 40-42 inches (about 1 m.) radius was used to make the skirt with an overlap of about one foot in the front, where the cloth is cleverly cut so as to continue upwards for the front of the bodice part. For the waist a concentric circle of 9 inches to 11 inches was cut away so that the depth of the skirt became 31 inches (78-8 cm.) and all the extra fulness was skilfully gathered into the waist at the back, forming folds which add great dignity and elegance to the garment, and which give balance to the coat in wear. The lining, which is a printed cotton, with patterned stripes having alternate backgrounds of red and green, is of Mid-Victorian date so the giubba is probably at least eighty years old, yet its gold work and the cloth are in as perfect condition as if it had been made today.

No verbal description can give adequate expression to the beauty of this specimen, but the refinement of the border which edges the curved hem must be specially mentioned, and at "c", "d" and "e" on Plate XIV some idea of the braided designs is given, these must be translated in the reader's mind into fine gold cord braiding on a velvety black surface.

The last of the jeleks just described was worn with this giubba, and the gold braided front has similar designs. When the heavily decorated back of the coat is noted, the reason for leaving the cloth in the back of the jelek plain is quite obvious, and worn together, probably with a silk trousered skirt or Turkish trousers, the effect would be very handsome.

CHAPTER XV.

Head-dresses.

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As was mentioned in the introduction to Section II, there is a great deal of variation in the types of head-dresses worn in Albania and Southern Yugoslavia, but they fall into three main categories, the large lace or embroidered net or muslin veil worn by Moslem and many Roman Catholic women, the square head kerchief and the long scarf.

There are two examples of the large lace veil in the collection, one being the example worn by the Roman Catholic woman from Scutari (Skodar) whose costume is illustrated on Plate V.

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No. 1935-76. This is a very fine cotton net veil measuring 4 feet (1·3 m.) square, handsomely embroidered in floss silk. The design consists of a border 7 inches (17·8 cm.) wide, of which a small portion near a corner is illustrated in Fig. 8; large corner motives of a bouquet form, about 14 inches (35·6 cm.) square, reach almost to the centre and little floral sprays spot the remaining space.

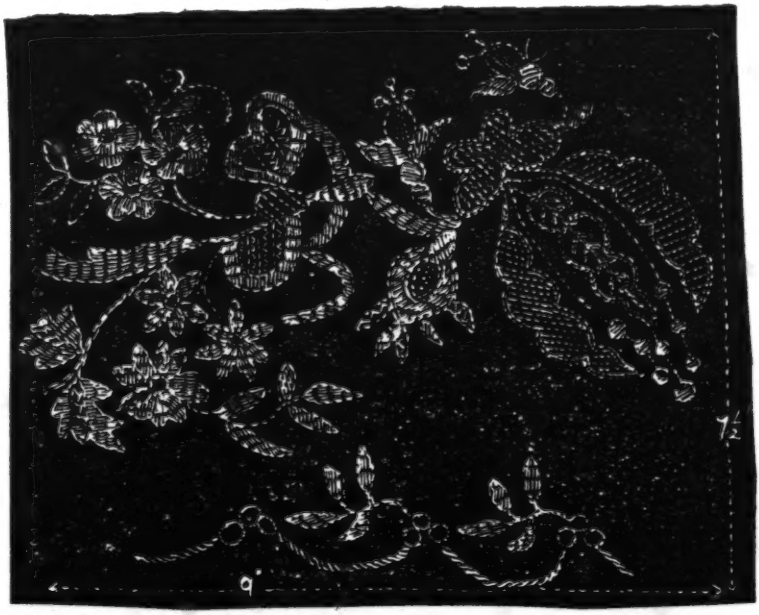

FIG. 8.—Part of the silk outlined and darned border on a silk lace veil.

The style of the lace, as can be seen from Fig. 8, is a fairly free treatment of floral forms. It is executed in an outline of double running with darning stitches and satin stitch as the chief filling-in stitches, although there are some ornamental filling stitches and overcast eyelets.

[171]

The method of working this embroidered lace is similar in style and execution to the darned laces worked in England in the early 19th Century, and to some of those of Austria and Hungary of the same period and of somewhat earlier date*.

* "Peasant Art in Austria and Hungary." The Studio, Special Number, Autumn 1911.

11: Start E-4 (no date) 1939 EF1 Yugoslavia
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Serbs EF6

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No. 1936-11e. The second example of the large semi-transparent veil also comes from Scutari, and is beautifully embroidered on fine sheer muslin. It is 4 feet (1·3 m.) square and the scheme of decoration is somewhat similar to the previous specimen, consisting of a border and large floral motives reaching from the corners almost to the centre.

The technique is interesting as a variation in surface texture and is obtained by the use of a soft white cotton as well as white floss silk for the stitching, thus in a spray of leaves some will be worked in satin-stitch in silk with a fine chain-stitch outline worked in soft white cotton, whilst others will be filled with satin-stitch in soft white cotton and have no special outline. Sometimes a flower will be partly worked on the wrong side and the rest solidly on the right, thus producing a contrasting softness such as is seen in modern shadow embroidery. Many fancy fillings are used, and the centres of the larger flowers consist of very fine drawn thread work whipped over to form an openwork of small squares. For the needlewoman this veil is full of suggestions as regards stitchery as well as the decorative treatment of floral motives, and there are also some rather amusing birds with sprigs of leaves in their mouths, possibly symbolic of the return of the dove to the ark, hovering over the big corner motives.

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The two examples of head kerchiefs are both illustrated on Plate XV and are from Prizren in the Kossovo Villayet.

The one at " A " is of fine hand-woven cotton cloth of a natural creamy colour, and is embroidered in silk with touches of gold thread. The design at the corner is reminiscent of the Persian pink, and the little triangular-shaped motives round the edge are a variant of the tree of life, which is so prevalent as a motive in embroideries from the Near East.

The corner spray is worked mainly in pink and green, the flowers being executed in an open stitch whose working is drawn at " c " on Plate XV, and the leaves and stems being variations of (v.) and (vi.) at " d " on the same plate. The combination of (v.) and (vi.) is sometimes known as triangular Turkish stitch. Both these stitches are used by other peoples in the south-eastern parts of Europe where both sides of the embroidery are made to look alike*.

The tree of life is in pink, green and gold, and its alternate motive, like a fruit tree on a mound, is in brown and pink with the mound in deep blue outlined in gold.

Little multi-coloured silk tassels adorn the corners, and the edge is rolled and closely whipped with cream silk.

No. 1935-30. The other head kerchief is worked in silk and gold on a rather openly woven muslin of gauze-like effect. One corner is shown at " B " on Plate XV, and is worked in very bright aniline colours somewhat toned down by black stems and pale pink and gold thread outlines. The flower border is carried out in vivid green with black outlines and little gold thread squares, the stitch used for filling the pattern being that sketched at " d ". The stems and lines consist of two rows of (v) d with (vi) d between them. The raw edge is rolled and whipped, but not so neatly as in the previous example which is probably older, and certainly more skilfully worked.

* Laura E. Start: " Armenian Embroideries." The Needlewoman, No. 4, 1920.

11: Start E-4 (no date) 1939 EF1 Yugoslavia

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Serbs EF6

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The two head scarves also depicted on Plate XV are good specimens of embroidery in metal thread, and have a strong affinity with Turkish work.

No. 1936-46. The scarf shown at "E" is from northern Albania, and is of cream coloured, gauze-like muslin, worked entirely in gold thread and gold plate. One of the motives has been enlarged at "g" in order to show how the two working materials have been used. The edge near the decorated ends is closely buttonholed with cream silk.

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No. 1935-92. The other example, drawn at "F" on Plate XIV, is of much more skilled workmanship. The material is hand-woven silk with broad stripes of heavier silk weft, and the embroidered ends are worked in a pale gold thread with touches of vivid colours here and there. The two motives have a likeness to the familiar pine pattern of India and Persia, and are filled in solidly with gold basket-stitch separated by double lines of slanting stitches giving the effect of a plait. The two ends are beautifully finished off by a scalloped edge of needle-point worked in fine cream silk with the tiny scallops filled in with black.

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The remaining five scarf head-dresses, which are worn with the worked ends hanging down the back, are all from Zadrima, a district near Scutari, on the banks of the river Drin. Two of them are for festival wear, and these both have their patterns worked mainly in gold thread, with outlines and some smaller motives in crimson, emerald and purple silk.

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No. 1935-34. The handsomer of the two has a foundation of fine yellow cotton gauze, with weft stripes of different widths of white silk. It is hand-woven, and there are 36 warp ends and 60 weft picks to the inch in the plain parts of the cloth, which is 19 inches (48·2 cm.) wide and, including the scanty weft fringe at the ends, 4 feet 8 inches (1·4 m.) long.

The handsome border at either end is 11¾ inches (29·8 cm.) wide, including three, quarter-inch, gold thread weft stripes filling a space of 2 inches (5·1 cm.) on either side of the main pattern. The latter is divided by four narrow, multiple weft stripes of white, gold, red and green into a wide central border and two narrower ones.

The wider border consists of paired and single lozenges used alternately, their longer diagonals being horizontal, and in between them vertical zig-zag lines. All these are brocaded in by means of small free spools carrying three gold threads wound tape-wise. The gold lozenges are outlined with scarlet, purple and green floss silk, also worked in by means of free spools.

The narrower borders consist of single lozenges in gold, also outlined in colours, and with small, coloured silk devices between.

The effect of brocading each small motive by its individual spool produces a similar result to a darned-in pattern.

No. 1937-7. The other "festal" head-dress is similar in material although the cotton gauze ground is of a more greenish yellow, and its weft stripes are of cotton instead of silk. It is 20 inches (50·8 cm.) wide and 4 feet 4 inches (1·3 m.) in length, but the decorative borders at the ends are only 5 inches (12·7 cm.) wide, consisting of a wide central pattern and two narrower ones divided by multiple weft stripes.

[Text continues on p. 65]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
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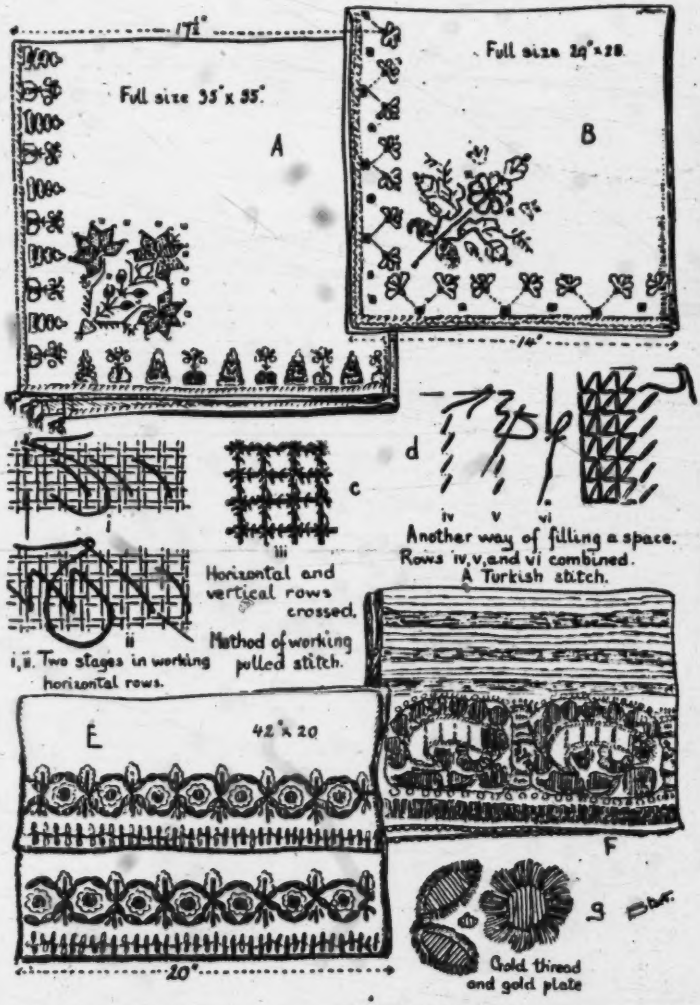

PLATE XV.—A, B, Two head squares from Prizren. c, d, Details of stitches used on them. E, F, Two head scarves from Scutari and N. Albania. g, Detail of E.

11:Start E-4 (no date) 1939 EF1 Yugoslavia
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The narrow borders are brocaded with the six-armed cross or star which can be seen at " C " on Plate X. These are worked in series in yellow and red silk and gold thread.

The main central band has an hour-glass shaped motive consisting of one complete and two half lozenges, worked in gold thread, alternating with a single lozenge in coloured silk having a gold centre, and above and below it lines with right-angled triangles at each end worked in gold and red. The whole pattern is brocaded in with free spools just as in the previous example and, " . . . the woman who wove it and several other head-dresses had a husband, born crippled, who begged in the streets of Scutari. They lived in a miserable one-roomed hovel, a large part of which was occupied by her loom, by means of which she supported herself, her husband and as many of her children as survived. (An addition came every year). The family slept in a heap on the ground by the loom on which she worked these gorgeous patterns. You bargained for the price, paid for so much gold thread and silk, and left choice of design and colour to her. She had no patterns and did it all out of her head. The gold thread came from Austria but the silk was locally spun ". (M.E.D.).

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No. 1937-9. This head scarf is one of the handsome old ones with weft stripes and brocaded borders worked in red, yellow and green wool. It is very similar in design and lay-out to the one figured at " C " on Plate X, except that in addition to the decorated ends there is also a band of decoration in the middle, and in place of the cross-like motive at " b " there is a conventional four-petalled flower.

The material is a native-woven cotton cloth 18 inches wide, in natural colour, with brown weft stripes of varying width in the plain section on either side of the middle. The widest of these brown stripes has a simple spot motive worked mainly in red.

The scarf which is just over four feet long has a fringe of red and yellow tassels at either end, and its general effect is very handsome.

No. 1936-61. The eighteen inch wide cotton cloth used for this head-dress has a central portion of plain tabby weave of a rather muslin-like texture, and five ornamental borders totalling 11 inches wide at either end of its length of 5 feet 3 inches (1·6 m.). Their ends are unusual in that the four borders of brocaded pattern, on which the motives are mostly similar to those of the other Zadrima head scarves, are worked on a weft stripe of yellow as background.

The central border of the five, which with these intervening coloured weft stripes forms the ornamental end, is differently produced. The motives are the usual double lozenge and hour-glass arrangement, worked respectively in white cotton and green wool on a background of red, with smaller lozenges of gold thread and yellow wool to fill in the spaces, but the whole pattern had been tapestry-woven and not brocaded.

This method is also employed in the decoration of some of the hand towels and, although the process is exactly the same as that employed for the heavy aprons described in Section I, when carried out in very much finer threads the effect is very different.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Serbs EF6
Montenegrins EF5

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No. 1935-32. This is another head scarf of hand woven cotton of a muslin-like quality, with heavier weft stripes of a coarser cotton thread used double. It has three narrow brocaded borders in red and yellow at the ends measuring 3¼ inches over all, in which the motive at "b" on Plate X forms the two outer borders, and the double lozenge and hour-glass motives fill the central one.

This is the least interesting of the examples of head-dresses.

CHAPTER XVI.

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Footwear.

Throughout Albania and Yugoslavia both men and women peasants and people of the mountain tribes wear two pairs of socks and a sandal, "opanga" or "opanke," of roughly dried hide over them when out-of-doors. Both their pairs of socks are knitted from rather coarse strong wool, the inner ones are usually white and the outer ones of gay colours handsomely embroidered or braided.

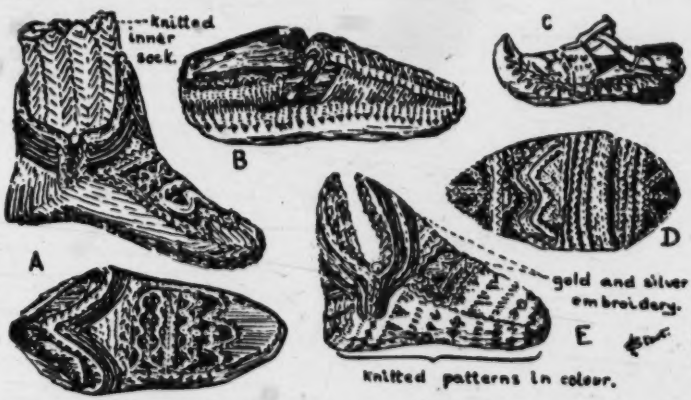

FIG. 9.—A, Silver braided knitted outer with inner sock. Grouda, W. Albania. B, String opanke with leather sole from Montenegro. C, Child's opanke of leather from Nish. D, Knitted outer sock with needle worked decoration. E, Outer sock from Kastrati tribe.

"The two layers of sock are needed to protect the sole of the foot as the hide used in the sandals or 'opanke' is thin and pliant. On entering the house the opanke are removed and the decorative over-sock forms a slipper." (M.E.D.).

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There are six pairs of over-socks in the collection, and two pairs have their inner socks still inside them.

No. 1935-73. Three of the styles are shown in Fig. 9. The drawing at "A" is of a particularly handsome example from Grouda, in Western Albania. The over-sock is knitted from violet wool with the back of the heel and the front of the foot decorated by plaited silver braid and cord, outlined by a plait of black and silver.

11: Start E-4 (no date) 1939 EF1 Yugoslavia
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Montenegrins EF5
Serbs EF6

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Half a dozen rows of black silk braid strengthen the top, and a button and loop fasten the short side-opening. An indication of the braid pattern appears in "A", where both a side and top view of the over-sock are given and the feather patterned welt of the inner sock is also shewn.

Another set of two pairs of socks, also from Grouda, have a knitted foundation of reddish-violet wool and are braided in silver and black in a similar design to those just described. The pair of white inner socks have a fancy welt.

No. 1937-18. An example from Northern Albania is figured at "E". In this pair of over-socks the black knitted portion has a number of simple geometrical patterns worked into it as shown in the drawing, these are in cerise, red, orange, emerald and gold thread, and produce a gay result. The top edge is strengthened as in the previous cases with many rows of black braid and some silver braid and cord, and a small rectangular panel of silver braiding decorates the top of the foot.

No. 1935-74. The specimen drawn at "D" in Fig. 9 is ornamented quite differently, being entirely embroidered not braided. The foundation is of knitted black wool, and on the top of the foot there are rows of chain-stitch in fine gold thread alternating with a white vandyke pattern worked like needle-point. The heel and toe are decorated with lines of white chain-stitch flanked by herringboning on either side, and in the centre there are two scallops outlined with white and gold thread chain-stitch and vandykes. Between these scallops and the toe are some small conventional flowers in scarlet and white. The under part or sole of the sock is also decorated with rows of white herringboning and scattered red and white spots.

No. 1936-52. Another gay pair was made for Miss Durham by a Moslem refugee from Gashi. The knitted portion has a lemon yellow sole, and the upper part at the toe has some concentric lozenges in emerald, violet, lemon, white and crimson.

The open edge is heavily braided with rows of plaited black wool, and filling in a rectangular space below (such as "E" in Fig. 9) is a patch of violet felt ornamented with rows and triangles of silver braid.

No. 1937-17. This pair of over-socks is knitted from red wool, and was made and embroidered for the Krasnichi tribe of Moslem Albanians. The scheme of decoration is very like that of 1935-74, the white vandyke border is used on toe and heel in exactly the same way as the herringboning in "D" (Fig. 9) and the main pattern on the top of the foot is similar, though more carefully planned; it consists of two big vandykes outlined with many rows of gold and black chain-stitch divided into three sections by rows of little white needlepoint vandykes. Rows of gold chain-stitch worked at right angles fill in the spaces.

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No. 1936-62. The pair of Montenegrin "opanke" illustrated at "B" in Fig. 9, have hide soles and neatly worked tops of white twine. "When newly made the soles are soaked in oil till pliable. They then mould themselves to the feet, and give the toes and sole a good grip on rocks. The soles of this pair are worn through as I tramped many miles in them." (M.E.D.).

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No. 1936-64. A child's "opanke" from Ni is drawn at "C" in Fig. 9. It is of orange and red leather with a little appliqué of cloth and some silver thread embroidery on the toe.

[Erratum, read "Niš".—Analyst]

11:Start E-4 (no date) 1939 EF1 Yugoslavia
Serbs EF6
Albania EG1
Montenegrins EF5

CHAPTER XVII.

Accessories from the Southern Area.

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Amongst the odds and ends of the collection are some interesting accessories to costume of which the most important are sketched on Plate XV.

No. 1937-8. Perhaps the daintiest of them all is a hand-woven, natural coloured muslin apron from Prizren ("A" on Plate XVI). It has silk weft stripes arranged alternately in groups of five narrow and one broad, with seven narrow stripes.

As the apron is made of two pieces of the 18 inch wide material with the selvedges going across, the silk stripes appear lengthwise in the garment. The two selvedges are joined by a silk lacing stitch.

Down either side there is a plain muslin stripe about 2 inches wide, which is charmingly embroidered in silk. The flowers are worked in pairs, first two in pale pink with a deep pink border, then two in blue with a gold thread border. The leaves at the back of the flower are outlined in green and sometimes filled in with a pink pulled-stitch, similar to "c" on Plate XV, sometimes with satin-stitch in gold thread. The leaves sprouting from the main stem are outlined in pinkish brown and filled with satin-stitch in gold, and the green main stem has a line of gold thread down the centre. A portion of the pattern, giving some idea of the stitches used is enlarged at "b" on Plate XVI.

No. 1935-89. A gold galon and gold braided trouser end for a Moslem woman's full trousers or trousered skirt (Plate VI e) is shown at "C" on Plate XVI. The gold work and braid are mounted on a stiff foundation and lined with white cotton material and, being very stiff, help to keep the lower edges of the garment from the ground.

"Similar bands were used by the Christian women of the district, but they were usually red." (M.E.D.).

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No. 1936-50. A man's cap from Montenegro, drawn at "D" on Plate XVI, has symbolic colouring. The crown is of red felt and is "in memory of the blood shed at the battle of Kossovo, and the black silk border which is finely gathered on to the crown represents mourning for the defeat." (M.E.D.).

In this battle, in 1389, the Serbian empire was destroyed by Sultan Murad I and their king killed. The letters "H I", worked in raised gold thread inside a space outlined by five rows of gold braid, are cyrillic letters representing the Roman ones 'N I', for King Nikola I who, during his reign 1860-1918, obtained recognition of the independence of Montenegro in the Treaty of Berlin, 1878.

No. 1935-94. At "E" on the same plate the front and back of a knitted and beaded glove from Montenegro is drawn. It is one "such as were worn by old men in the winter, although such elaborate ones were already becoming uncommon in 1907". (M.E.D.).

The glove has the finger part knitted in blue and red stripes, with three rows of spots of yellow on the blue, but the wrist portion has a pattern of elongated hexagons and a cross-like motive in blue on a red ground. The diagram with the thumb part

[Text continues on p. 70]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1
Serbs EF6
Montenegrins EF5
Contemporary Macedonians EF8

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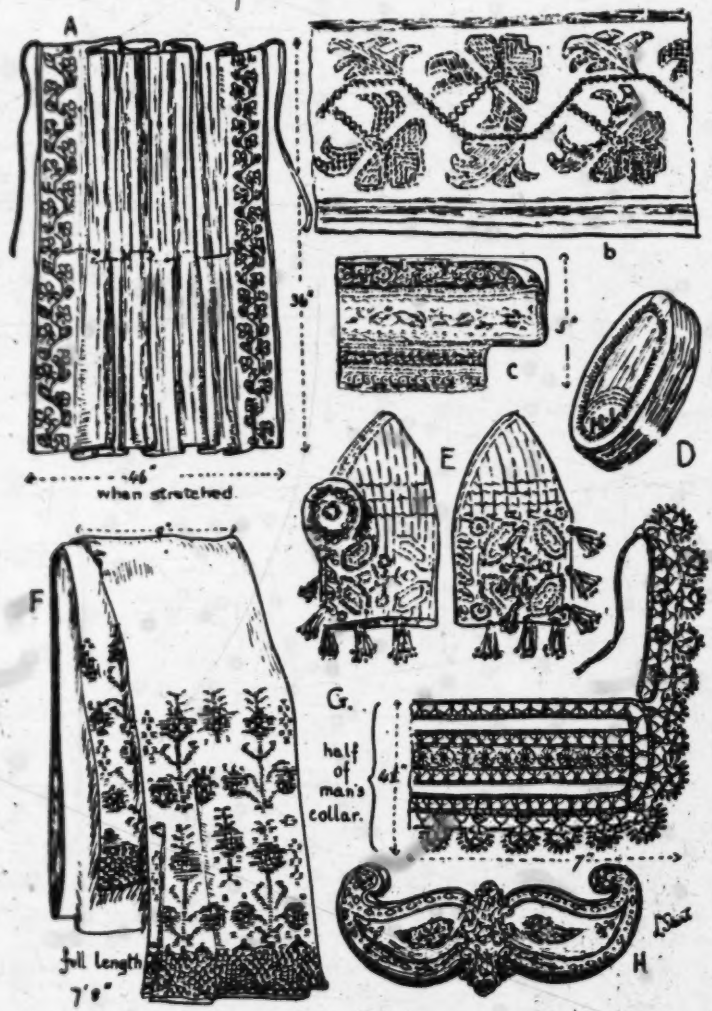

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PLATE XVI.—A, Silk striped apron (Prizren). b, Section of embroidered border. C, Gold braided ankle band for woman's full trousers. D, Man's cap from Komovo. E, Man's glove. F, Girdle for woman's trousers. G, Man's collar. H, Silvered copper buckle.

11:Start E-4 (no date) 1939 EF1 Yugoslavia EF1

Albania EG1
Serbs EF6
Montenegrins EF5
Contemporary Macedonians EF8

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291 in it shows a portion of this pattern, which has not been covered like all the rest with
531 white beads, and a yellow chain-stitched outline. Little tassels of brown, blue and
286 green with white beads at the ends also form part of the decoration.

No. 1935-72. A delightful girdle for a Moslem woman's trousers of hand-woven muslin has very handsome decorated ends worked in Turkey red, with tiny spots of blue, yellow and white.

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291 The pattern is clearly shown at "F" on Plate XV, the upper part has been
294 woven in by means of a number of small spools, as many as twenty-five might be
286 in use on the loom, as each perpendicular bit of the pattern needs its own spool. A
531 similar effect could be got by darning, but such long strips of vertical pattern would not be as evenly worked.

The border at the end is either needle-woven or again fine spools used, but this time on the bare warp thread whilst in the loom, and it is therefore more akin to the tapestry method of working a pattern, with the warp thread pulled more tightly so as to leave holes. This method and style of pattern is sometimes called Persian open-work. The edge of the girdle is rolled and carefully whipped over with a cotton thread.

No. 1935-24. One half of a man's festival collar, worked in needlepoint in cream silk, is shown at "G" on Plate XV, and is a charming example of this method of producing lace.

Picots, solid buttonholing to form squares and triangles, and wrapped bars are the chief stitches used in making the patterns. The two narrow strips of fine linen probably formed a foundation for working upon.

"This is a similar type of collar to the one made fashionable by Byron." (M.E.D.).

No. 1935-23. An everyday collar for a man's wear is also included in the collection. It again has two strips of a coarser linen as foundation, and is decorated
A mainly by several rows of overcast scallops and picots worked in coarse cotton.
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294 **No. 1937-15.** This specimen is a pair of crimson silk brocade sleeves, joined by a printed cotton back, for a Moslem Albanian woman's dress. "They were bought in Scutari in 1903 and could be attached to the shirt or blouse for wear under a jelek or a giubba" (M.E.D.). The pointed cuff is trimmed with gold braid and a motive worked in gold cord.

C
291 **No. 1939-2.** The remaining sketch on Plate XVI is of a silvered copper buckle
301 such as would be worn over her corded waistband by the woman from Monastir
531 (Bitolj), whose costume is illustrated on Plate IX.

CHAPTER XVIII.

Household Linen.

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286 **A. "Marama" or Towels.**
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531 There are thirteen towels in the collection, two of these "marama" for every day use have coloured weft stripes at the ends, the rest are guest or ceremonial towels and have ornamented ends, seven are embroidered and four are decorated with borders worked in by fine spools of small size, the appearance of the designs being like fine darning.
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[Text continues on p. 72]

10: Lodge S-5 (1919, 1939)1941

EF6 Serbs EF6
Albania EG1
Croats EF4
Montenegrins EF5

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The Albanian men of Metohija are accustomed to white garments—white cotton or woollen trousers, fitting the leg, and embroidered about the ankle, a full white shirt sometimes worn like a tunic, and a white woollen coat of the same length, with elbow-sleeves, lightly outlined and panelled with narrow black braid. A turban-scarf is wound over the little white felt cap. They wear soft knitted shoes, but theirs are pointed and very carefully worked with typical Albanian patterns.

XII

C M S 291 795 563

One or two special points may be noted in concluding. Caps are particularly expressive of district and religion. In villages only an Orthodox Serb wears the *šubara*, or the Serbian national cap,[1] the Orthodox Montenegrin and Hercegovinian and the Roman Catholic Dalmatian wear their national flat round caps, the Roman Catholic Croat usually has a hat of one kind or another, the Moslem headgear is a fez with or without a turban-scarf, or a white felt skull-cap, or the high Dervish fez. In some villages peasants have said they would kill anybody who used a cap to which he was not born.

And still in Sarajevo to-day (1939) postmen, tram conductors and drivers proclaim their faith by their headgear, the Orthodox wearing the Serbian national cap, the Moslem Slav the fez, while the Roman Catholic Croat or Bosnian uses the ordinary peaked official cap.

The older Spanish Jewesses of the town also still perch their curious high, brimless hats, made of dull golden brocade or some other patterned material, on their smooth hair tightly drawn into a bun behind. This high, stiff, narrow crown is flattened at the sides, concave back and front, with a row of small overlapping "gold" ducats round the top.

S [302]

For mourning men leave off shaving, and don black shirts: the women cut their hair and put on a black head scarf.

S 765 302

[1] I am, of course, excluding soldiers, or possibly some officials.